

THE LONDON ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2637.

SATURDAY, MAY 11, 1878.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL SCHOOL OF MINES, JERMYN-STREET.

SWINEY LECTURES ON GEOLOGY.
Prof ALLENY NICHOLSON, M.D. D.Sc., will deliver a Course of Twelve Lectures upon the GEOLOGICAL ASPECTS OF PHYSICAL GEOGRAPHY, on Mondays, Tuesdays, and Wednesdays, at Three P.M., commencing on MONDAY, May 13th—Admission free.

ROYAL ASIATIC SOCIETY.

Sir T. EDWARD COLEBROOKE, Bart., M.P. President.
ANNIVERSARY MEETING, May 21st, 1878, 3 P.M.
Council (previously), 239 P.M.
ANNUAL DINNER, Willis's Rooms, May 29th, 7 P.M.
W. S. W. VAUX, M.A. F.R.S., Sec.

BRITISH ARCHÆOLOGICAL ASSOCIATION.

THE TWELFTH MEETING OF THE SESSION will be held at 25, Saville-street, Piccadilly, W., on WEDNESDAY NEXT, May 15. Chair to be taken at 8 P.M. Antiquities will be exhibited, and the following paper read: "On the Excavations at the recently Discovered Roman Station at South Shields," by the Rev. R. E. Hoopell, LL.D.
W. DE GRAY BIRCH, F.R.S., Hon. Sec.
E. P. LOFTUS BUCK, F.R.S., Hon. Sec.
A limited number of Cards of Admission may be had by Non-Members gratuitously on application to Mr. Loftus Buck, 37, Bedford-place, Russell-square, W.C.

THE PSYCHOLOGICAL SOCIETY OF GREAT BRITAIN.

BRITAIN, 11, Chandos-street, W.—ANNUAL MEETING, THURSDAY NEXT, at 8. Usual Meeting at 8.30. Discussion "On the Theory of Phenomenology." Debate to be opened by Mr. Serjeant Cox. FRANCIS K. MUNTON, Hon. Sec. (Residence, Willesden N.W.).

ARTISTS' GENERAL BENEVOLENT INSTITUTION.

For the Relief of Distressed Artists, their Widows and Orphans.
AN ANNIVERSARY DINNER will take place in Willis's Rooms, THIS DAY (SATURDAY, May 11th), at Six o'clock.
FREDERICK LEIGHTON, Esq., R.A., in the Chair.
Donations will be received and thankfully acknowledged by—
JOHN EVERETT MILLAIS, R.A., Honorary Secretary.
PHILIP CHARLES HARDWICK, Treasurer.
F. LAMBE PRICE, Secretary, 94, Old Bond-street, W.
Dinner Tickets, including Wines, One Guinea.

ARTS ASSOCIATION, NEWCASTLE-UPON-TYNE.

THE FIRST EXHIBITION OF MODERN WORKS OF ART will be OPENED in the Assembly Rooms, Newcastle-upon-Tyne, the FIRST WEEK IN SEPTEMBER, and CLOSE the END OF OCTOBER. Particulars from the Honorary Secretaries, Newcastle-upon-Tyne, or Mr. W. A. SMITH, 14, Charles-street, Middlesex Hospital, forwarding Agents for London.
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—NOTICE TO ARTISTS.
The Day for RECEIVING WORKS for the Sixth Exhibition will be MONDAY, the 27th of MAY NEXT, between 10 A.M. and 6 P.M. Regulations may be had of R. F. McNAUL, Secretary, at the Gallery.

ETCHINGS.—EXHIBITION OF SELECTIONS

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FRIDAY EVENING, MAY 17th, at Eight o'clock.

Mr. CHARLES LUNN, Author of "The Philosophy of Voice," WILL DELIVER a LECTURE (Illustrated), in the Royal Academy Concert Room, "ON VOCAL EXPRESSION AS TAUGHT BY MODERN SCIENCE." Admission, 3s., 2s., and 1s.

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- Candidates may sit for any one or more Subjects in Nos. 2 and 3 at their option. Musical Exercises must be sent in on or before SATURDAY, June 22.
- The Theoretical Examinations will be held simultaneously in London, Manchester, Dublin, and elsewhere. The Vocal and Instrumental Examinations will be held in London only. Further particulars may be obtained on application.
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LITERATURE

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SOME curiosity has been felt as to how a popular novelist like Mr. Charles Gibbon would succeed as the biographer of so unromantic a person as the "secularist" George Combe. Let it, therefore, be said once and for all that, with the help of the Combe Trustees, Mr. Gibbon has produced a readable and effective work, of which those who respect Combe's memory, as well as his mission, will approve. Combe was essentially a quiet Scotchman, of the "pawky" type, of which David Hume was the highest manifestation. In the Introduction to this work we are told that "He helped largely to overthrow many theological and social prejudices, and to forward the progress of society towards greater equality of condition and greater happiness by means of universal and unsectarian education." This is true. Combe was at the most a keen inquiring man in a theologically blatant land, who never lost his head, never degenerated into mere strenuousness, and whom it is now possible to estimate at his proper value. Whether or not his mission—as described by Mr. Gibbon—was right, Combe was in earnest; he was at least the Wycliffe of modern secularism. He might have been the Luther of it had he been possessed of anything savouring of humour. A slight sense of the ridiculous would have saved him from his phrenological crotchet. Even now one can hardly help smiling at the systematic and serious way in which Combe must have taken out his note-book in the presence of persons with whom he came in contact, and written down that this or that person had so much *Actualty* or *Combateness* or *Conscientiousness*. But there can be no doubt that he said what he meant and meant what he said, that he was sincere in purpose and successful in life. Mr. Gibbon has, it seems to us, taken the proper view of Combe. He has not represented Combe as an aggressively great man, although he was aggressively good; and he has not allowed the book to grow too large on his hands, although from the amount of the materials placed in them the temptation to overdo the mere biographical portion of it must have been considerable.

A large and interesting portion of this work is autobiographical. Combe was in all

things phrenological, and his autobiography is a study of himself. He was a nervous man, and on that account perhaps, as much as on any other, revolted from the Calvinism of his country. But he was not an atheist or an anti-theist. On the contrary, he believed in a Divine government. Mr. Gibbon shows that Combe—as Mr. Patrick P. Alexander, the latest and most logical of the more microscopical admirers of Hume, has maintained of him—was a theist. As his biographer puts it, his creed was, "Do justly, love mercy, and walk humbly with thy God." And he exemplified it in his conduct—his sense of justice embraced trifles with as much respect as others pay to the most important duties, and his sense of mercy extended to the worst of criminals. He was devout in his reverence for God's laws; and he repudiated the idea of supernatural suspension of their action. He was unwavering in his claim for the right of every man to worship according to his own conscience; and he desired the removal of the Church Catechisms from the list of compulsory text-books in schools and colleges. Such was Combe's creed, and he preached it and carried it into practice without fuss, gesticulation, or agony. The son of an Edinburgh brewer, he became a quiet Edinburgh W.S. (*Anglicæ* attorney), and worked hard at his business until he was able to gratify with comfort the "enthusiasm of phrenology" with which as a disciple of Gall and Spurzheim he became possessed. Mr. Gibbon has necessarily little to say regarding Combe as the author of the 'Constitution of Man,' that has not been said before by Mr. G. H. Lewes and Prof. Bain. He became not only a devotee to phrenology but a secularist, or an advocate of the doctrine of what is known in Scotland as "joint secular, separate religious Education," and circumstances enabled him to advocate it along with coadjutors in two leading newspapers, the one in London and the other in Edinburgh. Being, by instinct, a hater of anything in the shape of cruelty, and at the same time prudent, he was a humanitarian, and yet a Whig, or called himself such. In many respects indeed he was the heir of the political traditions of the *Edinburgh Review*. From 1820 to his death he kept copies of all his letters—in these he seems to have unbended to his friends; and he left thirty journals. From all this it is clear that he had reasoned himself out of an almost overmastering fear of death by one of those "sublime audacities of faith" which have dominated so many minds. He says in a letter to his well-known brother Andrew:—

"My heart burns to think that under this strange creed of ours the veriest scoundrel who has Hope large, and Conscientiousness small, should pass through the bed of death full of confidence, while the very excellent of the earth should groan beneath dreadful apprehensions arising from the very faculties which inspired their conduct with virtue."

His own life was a proof that it is possible through resolute reasonableness in conduct to attain the better sort of equanimity at death. Indeed, the story of Combe's death, as told by his wife, shows how peaceful his end was:—

"He had some disturbed sleep, but called three times for Steel; took food, wine, draught—all without benefit! Appetite fails, nausea increases, strength goes! Much distress of breath and restlessness; constant perspiration. At half-past 2 A.M. I went to him, fed him, tried to wash his

face and hands, and heard the word 'darling'; but he grows indistinct, and the voice is low; left him—but returned at half-past 4. All the symptoms worse, one eyelid losing its power. Dr. Cox came in at quarter past 7, and Dr. Lane soon after. He said, 'From my present sensations, I should say I was dying—and I am glad of it.' Dr. Cox said, 'All means must still be tried.' He went away as usual before 8, and said he should be down by the afternoon, and Robert also. He had two hours' most distressing struggle for breath, the respiration becoming more laboured every minute. A glass of champagne was swallowed and retained, but a second nearly choked him—power of swallowing gone. Dr. Lane raised him to drink, and while he was in that position, he opened his eyes widely, looked upwards, as if in adoration and with longing, for half a minute, then sank back, closed his eyes, grew marble white, the respiration became gradually slower, and in eight or nine minutes ceased, after two contractions of the jaws. Dr. Lane said, 'It is over.' A profound stillness was in the room. In a few minutes the countenance took on a peaceful happy expression, the wrinkles vanished, the blood returned to the surface. I was taken away, and everything requisite was done. Then I returned and passed hours with his dear remains. No son could be kinder than Dr. Lane has been; no friends more so than the whole family. At 3 P.M. Abram and Robert Cox came. They had no idea of the rapid change. We arranged plans. Dr. Cox went up to London to try to get some one to make a cast, Robert to Farnham to make other arrangements; both were prompt and kind. Poor Robert, I am sure, regrets that he was not present at the last. He and I are to go to-morrow afternoon with the precious dead, so as to reach Edinburgh on Tuesday night. The funeral to be on Friday. All his wishes and directions will be faithfully carried out. The malady has been an attack of pleuro-pneumonia, probably aggravated by his going out in ungenial weather with it on him, in spite of entreaty, talking and exciting his brain, and failing at the last in digestive power, and thus not able to take requisite nourishment. They say the malady might have been overcome if the system had had power to rally. Twice they had great hopes, and ordered him not to rise in bed, but to keep his strength by perfect stillness. In vain! he could not resist making efforts to help himself, and neither I nor our Steel could persuade him. It appeared to me and some others that the damps of death were long present. His extremities were perfectly cold for many, many hours, but I could not keep them covered! The weather was intensely warm. Just after he had been laid out, a peal of thunder broke over the house with a report like the roar of artillery! Then the air cleared, and to-day it was pleasant normal weather."

Combe's tastes were simple and his passions mild, but he took no credit to himself for either the one fact or the other, as frequent remarks in his journal show. His wife, who survived him nearly ten years, was a woman after his own heart and head, as seem, indeed, to have been all his friends and relatives; and little but the death of his brother Andrew disturbed the even tenor of his existence. We have said he had in him little of the more riotous Scotch humour; still he was not without a tincture of Allan Ramsay as well as of David Hume, as is shown by this poem, which, besides, is worth quoting as being a confession of faith in verse:—

Will you go, lassie, go,
To the Free Kirk on the green?
There grace and gospel grow,
And nae devil daur be seen.

There doff your dirty rags o' sin,
And don the robes o' grace;
Wash out your heart as white's your skin,
As sweet's your bonny face.

Fear neither devil, hell, nor flame,
But dance the livelong day;
Come, gie's your hand, nor think it shame
To love as well as pray.

Combe, besides taking an interest in religious liberty and secular education, and an enthusiasm for the pseudo-science of phrenology, was politically active in his own sphere. He was a friend of Mr. Cobden and Mr. Bright, and adopted their views—modified by a Whig temperament—on nearly all questions, from Free Trade to “the unspeakable Turk.” Some of his remarks on “the Turk” might well be quoted, were they not essentially what Mr. Gladstone is saying now. Two observations, however, on celebrated personages we shall give, because they are *à propos* to the time, and are, besides, Combe all over. The first is a reference to Brougham:—

“Last night I was at Brougham's dinner, and it was an awful failure. Cockburn's opening speech was sensible, but he preached it. (His 14, Veneration, is large, and he never can be grave without preaching.) He touched on the Queen's trial. Brougham began his reply like a maniac. He at once took up the Queen's trial and gave himself up to the unbridled fury of 5 (Combativeveness) and 6 (Destructiveness). ‘It was no trial; it was a solemn combination of oppressors for the destruction of a victim,’ &c., as you will see in the newspapers. His eyes glared and his voice roared and grated. His countenance was dark and dreadful, as if the great fiend had animated it; and he rolled on period after period in this overwhelming condition, while the 800 auditors sat in mute and breathless astonishment. This storm over, he then said that a great meeting like this should not be spent in uttering compliment and commonplace, but in declaring great principles, and in infusing valuable ideas, and he went over free trade, the Holy Allies, the High School of Edinburgh, and all in a very manly and admirable style. His eloquence is perfectly in unison with his head, and his secret is just to let himself out, fearlessly and fully. His 18 (Firmness) and 10 (Self-Esteem) are large, and his rank and parliamentary privilege put him above fear; and on the Allies he let out 5 (Combativeveness) and 6 (Destructiveness) in a torrent of unmitigated invective, accompanied by the tremendous voice, fierce gesticulation, and looks which characterize these faculties. When he spoke of schools and teaching he allowed benevolence to play in equally unrestrained fervour, his tones became soft and his features bright and benignant. There was no idealism in his eloquence, and very little of comparison, but propensity and sentiment, vehement, powerful, and overwhelming, with a strong substratum of definite ideas in fact and principle, supplied by 19 (Individuality) and 31 (Causality). His head is decidedly above an average in size, and very high. The speeches of our home-bred orators, with the exception of Cockburn, were miserably bad.”

The other shows Combe in the character of prophet. Speaking of the Queen, whom he saw at the Opera, he says:—

“She is fair and pale. Her head is rather above the average size for a woman, and is broader than the female head generally is. The coronal region is remarkably broad and rather high, particularly in the regions of Conscientiousness and Firmness. The middle region, comprising Veneration and Hope, seemed full; Benevolence, Imitativeness, and Ideality were rather full. The anterior lobe seemed broad but not long from behind forward. The lower or perceptive organs were large; those of Form and Language very large. Time seemed large, and the upper or reflecting region was well marked, but inferior to the knowing region. The peripheral expansion is considerable, but there is a want of length in the upper region of the forehead. The expression of the countenance is that of simple good-nature and intelligence. I infer from these imperfect data that the Queen has very consider-

able force of character, and is not a stranger to irascibility; but she has great powers of self-command. She has a very favourable combination of the propensities and sentiments; and she will possess energy combined with tact and good sense. She will be firm, decided, and upright. She will be acute in observation and have a great memory for persons and languages. She will be apt to learn by observation and experience. She possesses sufficient reflecting power to be able to appreciate principles—moral, political, or philosophical—when clearly pointed out to her. Her mind will at all times be most powerfully influenced by the feelings, and in order to lead her to any course of action the moral aspects of it should be first expounded, and then the consequences or effects. She will be naturally decided and firm to her purposes when fixed upon. From her sense of justice, if she once take up any position as morally right, it will be almost impossible to drive her from it: argument, opinion, or motives of any other kind will have less influence than the determinations of her own will. . . . If she should be surrounded by flatterers who should teach her that the world is made for the privileged classes, and that the people are happiest when quietly enjoying the sweets of a nearly animal existence, she may glide insensibly into this way of thinking and act on it. . . . But if she be surrounded by advisers and friends who will represent the intrinsic moral merits or demerits of every course of action to her, respectfully, yet clearly and firmly, she will yield greatly to such influence. If possible she should be instructed in the elements of some of the physical sciences, such as chemistry or natural philosophy, that imply Causation, and in which distant effects result from combinations of causes. This kind of instruction would cultivate the powers which in her need most to be developed. A knowledge of the elements of mental philosophy also, to enable her to discriminate character and resolve it into its first principles, would be very valuable.”

This work is not only well written but well printed. The portraits given of Combe's considerate face are as carefully executed as is the story of his life by Mr. Gibbon.

Le Pape. Par Victor Hugo. (Paris, Calmann Lévy.)

It is better to be a good man than to be a great genius: but M. Victor Hugo is both; and he will not be hurt at being told that this last extraordinary production of his paints him in the former capacity rather than in the latter: speaks for the quality of his heart more than for the quality of his intellect. Certainly we say this in no spirit of disparagement; for, in the present state of French literature, purity of instinct and nobility of purpose such as his are far more precious than anything else. Sometimes, however, as here, his simplicity is so great that it makes us half forget, in the smile it raises, what a genius—what a master of poetic art—what a lord of the “rainbow climes of Imagination”—he is. Among really great writers, he is by far the most barbaric that has appeared in European literature since Marlowe. Just as there is nothing so grotesque but he will offer it as sublime, so there is nothing so hackneyed and “platitudinous” but he will give it forth as profound.

Yet it will be a bad day for France when his influence shall yield to that of the “nasty school” on the one hand or the Zolaists on the other. As to Art, his notion evidently is—as we see in “La Légende des Siècles”—that in order to “grow the artistic tree,” you have only to collect the little sprouts and twigs of your genius, tie them together, and there is a tree; but this

is the way to make faggots, not trees; and faggots have no roots and soon die,—even though they be of the twigs of the cedars of Lebanon. They would have lived as twigs.

Having excogitated a good many sonorous lines upon things in general,—L'Infini, Dieu, L'Homme, &c.,—he finds an opportunity to christen them ‘Le Pape,’ and forestall Pope Leo XIII.'s Encyclical with such an Encyclical as was never dreamed of save in the poet's brain. Unluckily, the compositors' strike interfered, and the Pope got the start. This, however, is the genuine version of the Encyclical; for it was composed by His Holiness as he lay asleep in the Vatican. The version of it issued last week is no true Encyclical at all, for it was composed when the Pope was awake. Between these two kinds of Encyclicals there is, it seems, all the difference in the world. The former comes from the soul; the latter from the mind merely.—

La vie est une page obscurément pliée
Que l'homme en mourant lit et déchiffre en dormant.
Le sommeil est un sombre épanouissement.
Il est des voix, il est des pas, il est des ondes;
Tout se mêle : clameurs, rumeurs, vagues profondes,
Foules blêmes, troupeaux pensifs, essaims joyeux;
Tout marche au but divin sous les éternels yeux.

This is why it is so difficult to record one's dream pageantry; this is why, for instance, Coleridge failed, after a few lines in recording the wonders of Xanadu, and why Tartini, when trying to record the sonata which the devil had played to him in his dreams, threatened to “break his fiddle” in despair of competing with so great a master of melody.

The Pope fell asleep in the Vatican,—when certain “Paroles dans le ciel étoilé” were heard to say:—

O vivants, princes, grands, misérables,
A cette heure au fantôme en son lineux pareils,
Ayez le tremblement du rêve en vos sommeils.
Que l'âme veille en vous.

Then there enter to him (in the Land of Sleep) certain “kings”; and a dialogue takes place, from which it will be seen how much better is a Pope asleep than a Pope awake, and that indeed the proper condition of popes when inditing Encyclicals is precisely that of English judges *in banco* when delivering judgments:—

Les Rois. Salut, Pape. Nous sommes
Les tout-puissants, les rois, les maîtres.
Le Pape. Salut, hommes.
Les Rois. Prêtre, nous sommes rois.
Le Pape. Pourquoi?
Les Rois. Rois à jamais.
Le Pape. Et Dieu?
Les Rois. Tu sais qu'il est sur terre des sommeils.
Le Pape. De la hauteur de Dieu je ne vois qu'une plaine.
Les Rois. Nous sommes grands, vainqueurs, forts.
Le Pape. Tout est l'ombre humaine.
Les Rois. Nous sommes les élus.
Le Pape. L'homme à l'homme est égal.
Les Rois. Nous sommes ce que sont l'Horeb et le Galgal.
Ce qu'est le Sinaï par dessus les campagnes;
Nous sommes une chaîne auguste de montagnes;
Nous sommes l'horizon par Dieu même construit.
Le Pape. Les monts ont au front l'aube et les rois ont la nuit.
Dieu n'a pas fait les rois.
Les Rois. N'es-tu pas roi toi-même?
Le Pape. Moi! régner! non!
Les Rois. Alors, qu'est-ce que tu fais?
Le Pape. J'aime.

If it is really the soul of Leo XIII. that is speaking to us in this wise, then there is a meaning deeper than we had supposed in the Roman lampoon which called His Holiness a “Leone senza dente,” and we may long for

the day when the world shall be full of such toothless carnivora.

Then the scene shifts to the Threshold of the Vatican, where the Pope (still asleep) addresses the "Universe" asleep, and in a strain exactly the opposite of that usually adopted by waking popes to universes awake:—

Je suis comme vous tous, aveugle, ô mes amis !
J'ignore l'homme, Dieu, le monde ; et l'on m'a mis
Trois couronnes au front, autant que d'ignorances.
Celui qu'on nomme un pape est vêtu d'apparences ;
Mes frères les vivants me semblent mes valets ;
Je ne sais pas pourquoi j'habite ce palais ;
Je ne sais pas pour-
oi je porte un diadème ;
On m'appelle Seigneur des Seigneurs, Chef suprême,
Pontife souverain, Roi par le ciel choisi ;
O peuples, écoutez, j'ai découvert ceci,
Je suis un pauvre. Aussi je m'en vais. J'abandonne
Ce palais.

Such are the views of the temporalities entertained by a Pope asleep.

Then again it shifts—this time to Le Synode d'Orient—where the regenerated pontiff preaches in much the same strain. Then he finds himself in the garret of a poor man with his family around him. To the poor man's opening remark, "Je ne crois pas en Dieu," the Pope makes the very sagacious response,—"Tu dois avoir faim"; and, dividing a loaf, gives half to the man and half to one of the children. After they have eaten, the Pope says, "Et maintenant parlons de Dieu," whereupon the poor man at once answers, "J'y crois." This scene strikes us as exhibiting more clearly than any other how superior in theological discussion is the pontifical mind asleep to the pontifical mind awake. Then, after addressing a crowd in the streets, the Pope finds himself reflecting on his own infallibility, and coming to the conclusion that it is no genuine infallibility at all:—

O soleils ! astres ! gouffres des êtres !
Que dites-vous du pape infallible, et des prêtres,
Des conciles mettant le pied sur vos hauteurs,
Que dis-tu de ce tas de sinistres docteurs,
Ciel terrible, imposant leur néant au mystère,
Et tâchant d'ajouter à Dieu le ver de terre !

When Sancho Panza said of sleep that "it covers a man all over, thoughts and all, like a cloak," even he could not have contemplated such a thick "veil of sleep" as this. Then, after moralizing over the wrongs of the oppressed poor ("des brebis tondues"), and reflecting on the inscrutability of Destiny, he finds himself in front of a church in course of erection. An Archbishop is addressing the builders, and giving instructions as to a thousand splendours of diamonds and sapphires, gold and bronze:—

L'Archevêque. Prodiguez-y l'airain, le jaspe et le porphyre
Que n'atteint pas la rouille et ne mord pas le ver.
Le Pape. Et mettez-y des lits pour les pauvres
l'hiver.

The poem does not say whether this plan was adopted, but we doubt it.

Then he finds himself standing before a mother and child:—

Mère, je te bénis. La nourrice est sacrée.
Après l'éternité la maternité créée ;
Ève s'ajoute à Dieu pour compléter Japhet ;
Et l'homme, composé d'âme et de chair, est fait
Du rayon de l'abîme et du lait de la femme.

Next he finds himself on a field of battle, addressing words of peace to two opposing armies, and afterwards performing the same function in the streets during a civil war, exclaiming, as he throws himself between the combatants,—

Ah ! réfléchissez. Dieu vous créa pour créer,
Pour aimer, pour avoir des enfants et des femmes,
Pour ajouter sans cesse à vos foyers des flammes,
Pour avoir croître à vos pieds des fils nombreux et forts,

Pour faire des vivants : et vous faites des morts
Vous qui passez, pourquoi haïr celui qui passe ?
Accordez-vous les uns aux autres votre grâce,
Arrêtez ! Arrêtez ! Fraternité !

The bloodthirsty crowd disperses, but he still goes on with his address as though they were there:—

Mais l'apôtre se sait écouté par la nuit ;
Et n'est-ce pas qu'il doit parler aux solitudes,
O Dieu, les profondeurs étant des multitudes ?

Then "il parle devant lui dans l'ombre," and descants upon "malédiction et bénédiction" in much the same strain:—

Le prêtre est reptile au tyran.
Le Talmud n'est pas moins lâche que le Koran.
César vainqueur se fait du ciel une province.
Loyola, dur au peuple, est complaisant au prince.
Le fakir est atroce et le bonze est hideux ;
Le crucifix est glaive au poing de Jules Deux ;
Caïphe, âme où l'enfer profond se réverbère,
Interprète Moïse au profit de Tibère.

Then, "en voyant un petit enfant," he delivers himself of some lines such as no pope, asleep or awake, could have delivered unless he were Pope Victor Hugo himself; so beautiful are they,—so "unmanly" in the best sense,—so womanish and tender.

Then he finds himself before a scaffold, where a murderer, bound hand and foot, is awaiting the executioner's axe. He proves to the satisfaction of all parties, but especially to that of the assassin, that it is wrong to "wait till the assassins begin" before we abolish capital punishment. Assuming (after the usual poetical method) that capital punishment for murder is a crime, the Pope asks triumphantly,—

Un crime
Est-il une raison d'un autre crime, hélas ?
Faut-il, tristes vivants qui devez être las,
L'homme ayant fait le mal, que la loi continue ?

Whether to inflict capital punishment is a crime is a quite superfluous question after this.

Finally, after reflecting, "pensif devant la nuit," upon Galileo and his forced abjuration of the truth, he finds himself entering Jerusalem preaching universal charity and love.—

Le droit des bons c'est d'être au méchant fraternels ;
Le juste qui n'a pas d'amour sort du précepte ;
Et le soleil n'est plus le soleil s'il excepte !
Les tigres et les loups de son rayonnement.

Peuples, aimez-vous. Paix à tous.
Les Hommes. Sois béni, père.
Dieu. Fils, sois béni.

Then comes "Scène Deuxième : Réveil. Le Vatican ; La chambre du Pape ; Le Matin."

Le Pape (se réveillant). Quel rêve affreux je viens de faire !

"Quel rêve" indeed !

When will poets learn that didactic poetry, however fine, loses all its flavour when poured into artistic bottles ? Lines which, uttered by the poet in his own proper person, are noble, may become grotesque if put into the mouth of a person born of the poet's imagination, and still more so in the mouth of a person born of the poet's mere fancy, as here.

Yet, in a certain sense, this book is beyond all price. The characteristic of the Baudelaire-school of poetry is wickedness ; this poem is the topmost stone of the pedestal on which stands for ever the great Poet of Benevolence—a kind

of poet that will live when all other poets are forgotten.

Riding Recollections. By G. J. Whyte-Melville. (Chapman & Hall.)

WELL known as Mr. Whyte-Melville is in many a hunting-field, he is more familiar to thousands of readers. Few, therefore, will need to be told how fond Mr. Whyte-Melville is of a good horse ; what an eye he has for a horse's points ; how gladly he shakes out his reins, and lets the noble animal he bestrides carry him off, whether it be Pegasus in some imaginative chase, or a more prosaic horse of real life when Lord Wolverton's blood-hounds bay their deepest. Just as the hunting season is over, he has opportunely sent forth these "Recollections," not merely to amuse hunting men, but to teach the art of riding to hounds as well as it can be taught in books. His advice is simple,—*"Keep as close to them as ever you can !"*—but the reader must be a hunting Crichton who can rise from the perusal of this book without having received a hint or two which may serve him in good stead next season. And of many more men who would scorn to own themselves indebted to any one for a lesson in riding the author's sense and judgment on the whole theory of horsemanship will unconsciously influence the practice. Whatever be the case with its rider, the horse, at all events, will owe a deep debt of gratitude to Mr. Whyte-Melville for his advocacy of kind treatment as opposed to whipping and spurring. This is one of the most pleasing features of his book. He allows, indeed, the huntsman to wear spurs, the sheen of which against well-polished boots, faultless breeches, and a single-breasted square-cut scarlet coat adds a grace to a handsome costume ; but he bids him remember that there are few occasions on which, with a willing horse, they need be used. The orthodox whip must also be carried ; but the more its holder rules by kindness the better sport is he likely to see from the back of an animal quick to appreciate forbearance. The writer of "Guy Livingstone" professed great admiration for a good horse. Compare the amount of spurring and thrashing which his heroes use to compel their steeds to take timber or "bull-finch" with the ease Mr. Whyte-Melville's horses display in his fictions when called upon to jump, and then the superiority of the latter, both theoretically and practically, in real life as a horseman may be measured.

Coming to particulars, he pleasantly warns us to avoid the first quarrel with a horse as with a wife. If a quarrel must be faced, however, it should be borne in mind that defeat in either case is ruin. Should you determine to have it out with a resolute buck-jumper, set your teeth and conquer. The story will here apply of the courier hired by a happy bridegroom to accompany him on his wedding-tour through the Continent. When leaving, amid showers of slippers and rice, his master took up the bride's bonnet-box to place it on the carriage. "Beg pardon," said the courier, stopping him ; "bonnet-box to-day, bonnet-box always." So is it with a horse. Once let him have his own way and he is ruined ; but the tug of war may be, and will by judicious riders be, often averted. If the horse will not be "steered" over a country, with good-nature and forbearance he may be "smuggled" over it. Take him quietly till he is getting beaten ; and then,

holding his head tightly, push him at his leaps so that he cannot shirk. After two or three days of this discipline, that subtle interpenetration of horse and rider will ensue which the ancients typified in the centaur; the animal will recognize his master, and become a pleasant mount henceforth.

Rightly does Mr. Whyte-Melville go to the Elgin marbles for the picture of a perfect seat. The combination of grace and elasticity there witnessed, the long, low grip between knee and thigh, afford the best example of ease on horseback. How different is the manner in which many men ride, with short stirrups, bringing their knees, as it were, up to their chin!

Mr. Whyte-Melville counsels that when boys are ten or twelve years of age they should be taught to ride without stirrups. A child of six or seven is too young to apply the requisite grip, and might injure itself in the effort. He even goes the length of recommending them at the same time to have no bridle while learning in the riding-school. Whatever be the value of this last suggestion, we can personally testify to the use of the former. Some of the best gallops the writer of this article ever enjoyed were taken when he was twelve on the back of a big, active pony, crossed only with a rug, on which the rider mounted, and turned out into a large grass field. What mattered a fall or two every now and then, as the pony turned sharply? Next time he did not throw his rider off, and when he tried his worst trick, that of rearing, it was easy, untrammelled with stirrups, to slip off, and be on his back again in a moment as he rose to his feet. Such lessons as these in after life give confidence with any horse. We heartily agree with Mr. Whyte-Melville's denunciation of the abuse of spurs. He bids his reader look at Mr. Hugh Lowther, Capt. Coventry, and other good riders, and note how they seem to sail over Leicestershire; yet, unless from an accident produced by a fall, day by day the mark of a spur may be looked for in vain on their horses' sides. It is sad to add that ladies are not so merciful. Some of the gentle sex may bear in mind our author's hint. In the Park or the West-end streets "a lady's horse always appears to go in a lighter and livelier form than that of her male companion. 'It's a woman's hand,' says the admiring pedestrian. 'Not a bit of it,' answers the cynic who knows; 'it's a woman's heel.'"

Similarly, it is not one man in ten who understands the right use of reins. How many riders may be seen, not merely at any meet, but on every high road, who conceive that reins are meant as a convenient appendage by which, throwing all their weight on the horse's mouth, they may the better retain their seat! The consequence is that the poor animal's mouth is speedily ruined, and he is frequently rendered a hard puller. As a specimen of Mr. Whyte-Melville's didactic writing, his remarks on this fault may be subjoined:—

"In all our dealings with him, we should remember that the horse's mouth is naturally delicate and sensitive, though we so often find it hardened by violence and ill-usage. The amount of force we apply, therefore, whether small or great, should be measured no less accurately than the drops of laudanum administered to a patient by the nurse. Reins are intended for the guidance of the horse, not the support of his rider, and if you do not feel secure without holding on by something, rather than pluck at his mouth, accept

the ridicule of the position with its safety, and grasp the mane!"

The chapters on "Valour" and "Discretion" are admirable. Mentor is not ashamed on occasion to bid his pupil draw rein before a formidable obstacle. Indeed, he who knows how to temper these two virtues judiciously to the different fences he meets while fox-hunting, exactly illustrates the superiority of the skilled horseman over the wild riding of the sporting undergraduate. Once mounted on an Oxford hack the latter esteems it honour to turn back from nothing. Valour rides manfully at a forbidding brook; Discretion wheels aside from six feet of timber when the animal under the rider is somewhat jaded. It was not discreet of Lord Wolverton, having never learnt to swim, to cross the Thames on horseback, during a run with "the Queen's." But a too cautious bearing does not answer in the hunting-field. Our sympathies go with the valorous M. F. H., to quote another story of our author's, who bade a farmer construct such a fence for him as should effectually prevent the field from getting away in too close proximity to the pack. On the yeoman asking what the squire himself would do,—

"'Never mind me,' was the answer, 'you do what I ask you. I never saw a fence in this country I couldn't get over with a fall!' And, sure enough, the first day the hounds found a fox in that well-known covert, Tom Smith was seen striding along in the wake of his darlings, having tumbled neck and crop over the obstacle he had demanded, in perfect good-humour and content."

Some twenty years ago another huntsman of the same name was jogging quietly down a by-lane with Lord Yarborough's hounds, when, his horse leaping over a few thorns, which could scarcely be dignified with the title of a fence, the unfortunate man was thrown and broke his neck, although a consummate horseman. His fate may remind us, as would also more than one accident of last season, that neither valour nor discretion is answerable for all hunting casualties.

Mr. Whyte-Melville's hints on riding to fox-hounds will assist not merely novices, but even old hands, in retaining composure during a scurry, if they wish to see much of the run. Let us preface one or two of these by a picture of the quarry himself awakening to the fact that his brush is being threatened. Having come back to his earth with early dawn to find it duly stopped,—

"the little red rover, who has travelled half a dozen miles for his supper, returns to find he has 'forgotten his latch-key,' and curls himself up in some dry, warm nook amongst the brushwood, at the quietest corner of a deep, precipitous ravine. Here, while sleep favours digestion, he makes himself very comfortable, and dreams, no doubt, of his own pleasures and successes in pursuit of prey. Presently, about half-past eleven, he wakes with a start, leaps out of bed, shakes his fur, and stands to listen, a perfect picture, with one pad raised and his cunning head aslant. Yes, he recognized it from the first. The 'Yooi, wind him and rouse him!' of old Matthews's mellow tones, clear, healthy, and resonant as the very roar of Challenger, who has just proclaimed his consciousness of the drag some five hours old."

A good start at such a time is half the battle in hunting as in racing. If unfortunately thrown out in this let not the hunter despair. Mr. Whyte-Melville counsels him not wildly to gallop in pursuit, but to use his senses, and depend on his skill in woodcraft and know-

ledge of the country to bring him up again with the pack. When this proud post is attained, let him nurse his animal's strength as much as possible. Impracticable fences may often be safely taken in a slanting direction. Similarly let him ride slantingly over heavy ridge and furrow. If the ground is very deep, choose a furrow where the water stands. The bottom must here be hard. With these and the like precepts huntsmen should store their memories before next season. The adoption of some such simple precaution, discerned at a glance in even the most exciting run, will often keep a man in the front rank when better-mounted riders fall behind. But, above all, keep well up with the hounds, if possible, in the beginning of the run. In view of the very probable contingency of a fall, it may be added, Mr. Whyte-Melville teaches the desirable accomplishment of falling softly. In short, with the hints here given, no one need despair of being able to follow Mr. Assheton Smith's boast, that he went into every field with his hounds. The mention of Assheton Smith reminds us how cunningly the author interweaves anecdotes of the great riders of the last thirty years with his precepts. Scarce a hunting celebrity but has his niche amongst these reminiscences, a fact which renders the book as pleasant a companion in the arm-chair as it will be invaluable to many an aspirant after the honours of the chase. Who could ever forget, for instance, the riding of the late Capt. Williams, sometime Master of the Rufford Hounds, when he had once seen him crossing the Nottinghamshire fences? He attained this proficiency by the simple plan of practising riding without stirrups in his youth. When quartered with the 9th Lancers at Hounslow he used to trot twelve miles of road to London and home again two or three times a week, making it a rule

"to cross the stirrups over his horse's shoulders the moment he was off the stones at either end, only to be replaced when he reached his destination. In three months' time he had gained more practical knowledge of horsemanship, and more muscular power before the waist, than in all the hunting, larking, and riding-school drill of the previous three years."

Much as we should like to introduce our readers to the capital chapters on Irish hunters and hunting, and on the chase of the red deer over Exmoor, with an anecdote or two thrown in of the Rev. John Russell, the Nestor of West country stag-hunting, to hunting in the shires and the provinces, and the excellent pictures our author respectively draws of these, we must refer them to the book itself. There is not a dull nor a foolish page in it from beginning to end. May its kindly advocacy of the horse's comfort and its deprecation of all senseless and useless cruelty, even in the way of sport, bear fruit with many sympathetic readers!

Et jam tempus equum fumantia solvere colla.

But first a debt of common gratitude must be discharged to Mr. Edgar Giberne for ably seconding with pencil the pen of Mr. Whyte-Melville. These are not only spirited and artistic drawings, they are real illustrations of the text, instead of pointless pictures of dogs and horses, such as too often are supposed to adorn sporting books. The tyro learns from them, at the same time that he admires their skill and the fidelity with which the anatomy of the horse is depicted. Artist and writer have combined

in 'Riding Recollections' to produce one of the most satisfactory books on horsemanship published in recent years.

The Gold Mines of Midian and the Ruined Midianite Cities. By Richard F. Burton. Map and Illustration. (C. Kegan Paul & Co.)

In 1849 one Haji Wali, when returning from his second pilgrimage to Mekka, filled a bag with sand, when near the Gulf of Akabah, and carried it with him to Alexandria, where he had it analyzed. The sand contained particles of gold, but the unlucky Wali failed to make money out of his find, the steward of Abbas Pasha telling him that gold was not what Egypt wanted; her gold was in her own ground; her crops were her gold. In 1853 the Haji became acquainted with Capt. Burton, then about to perform his pilgrimage to Mekka, and to him he confided his portentous secret. But Capt. Burton, too, failed to turn it into profit. The British Consul—consuls were all-powerful in Egypt then—to whom he appealed in the matter, sapiently remarked that "Gold was becoming too common."

"In this he was not singular. Marvellous to relate, the same answer was made to me by a Secretary of State when I offered to open up some most valuable diggings on the West coast of Africa if he would appoint me governor, assist me with half a West India regiment, and not inquire too curiously into local matters. It is impossible to understand such men; they go back to the childhood of our race, when even the wise could utter intolerable bosh like *aurum irrepertum et sic melius situm*. It would be quite as logical to deprecate the plucking of cotton or the cutting of sugar-cane."

Thus the subject of gold-mines was lost sight of for a time. In 1876, however, Capt. Burton, apparently distressed at the financial difficulties of Egypt, again came to the fore. The *Khediv*—we are sternly warned against using the "debased corruption Khedivé of the French, who ever love to pepper the last syllable of Oriental words with their barbarous accents"—invited him to lead an expedition into the Land of Midian, where the gold was reported to have been found. Capt. Burton, nothing loth, accepted. He was accompanied by M. Marie, a mining engineer in the Egyptian service, by Mr. Clarke, by several officers of the staff, and by his old friend, Haji Wali, who, in spite of his eighty-two years and sixteen stone, bravely supported the fatigues of the journey, and felt so invigorated on his return that he had thoughts of marrying a fourth wife. The results of this month's trip appear to have more than satisfied expectation. The sites of four old mining towns, including Makna, the old capital of the Midianites, were explored, and it was ascertained beyond a doubt that not only gold, but also iron, zinc, silver, lead, antimony and sulphur existed near the coast in quantities sufficient to repay mining operations. At Makna "almost every stone we broke contained spots or lines of mineral, even the hard and porous basalt showing silvery streaks, which, upon analysis, proved to be free gold." Capt. Burton is of opinion that, with our modern appliances, these ancient mines of Midian might be worked profitably. He recommends for that purpose the organization of convicts into a body like that which, "in the more economical

and less sentimental days of English colonial history distinguished itself on the gold coast and in West Africa." "Political matters"—we suspect the question of territorial sovereignty—have, for the present, delayed the realization of Capt. Burton's ideas, though that explorer, after writing this volume, once more returned to the Land of Midian to still further examine into its resources.

In the book before us the author not merely describes the incidents of his trip, but he also imparts to us all that ancient and modern authorities have to say about gold in Arabia, and more especially about the geography and history of the Land of Midian. Numerous errors in the nomenclature of the Admiralty charts are corrected, though, curiously enough, several of these errors are reproduced in the very inadequate map expressly prepared to illustrate the author's narrative.

Capt. Burton is never seen to greater advantage than when travelling in the East. He feels at home there; he understands the people, they understand him; and he is thus able to lay before his readers pictures of real life, such as the vast majority of travellers, who remain strangers in these lands, however long they may live there, are not able to present us with. But familiarity, in his case, has not bred contempt, for he still writes enthusiastically, and there is a freshness about his narrative which must engross the attention of all who turn to the pages of this his latest contribution to geographical literature.

Since writing the above, we learn that Capt. Burton has returned to Egypt from his second trip to the Land of Midian. He has discovered there three deposits of sulphur, three turquoise mines, and immense masses of gypsum, saltpetre, and rock-salt, and brings with him twenty-five tons of ores of gold, silver, copper, tin, and lead. Measures for working these promising mines are to be taken at once, and Capt. Burton is now on the way to England, where he proposes to organize a staff of engineers.

NOVELS OF THE WEEK.

Kingsdene. By the Hon. Mrs. Fetherstonhaugh. 2 vols. (Bentley & Son.)

The Hazard of the Die. By Mrs. A. W. Hunt. 3 vols. (Hurst & Blackett.)

By Proxy. By James Payn. 2 vols. (Chatto & Windus.)

In the Spring of My Life. By Princess Olga Cantacuzène. Translated by Eugénia Klaus. (Samuel Tinsley & Co.)

Sophia. By Jane Ashton. (Same publishers.)

At the Altar. Translated from the German of E. Werner, by Mrs. Parker. 2 vols. (Sampson Low & Co.)

Cara. Par Hector Malot. (Paris, Dentu.)

MRS. FETHERSTONHAUGH has been content to use the commonest incidents to carry on the action of her story. Illnesses brought about by boat-accidents and by kicks from horses have so often worked conversions, and brought heroes to the feet of heroines, that they have perhaps established a right to do so to the end of time. To object to such results would be like finding fault with the uniformity of nature, but it is not unreasonable to wish that cause and effect might be a little less obvious. As to the scenery, of course the characters of

a book must be somewhere, and they may as well be at a rambling Elizabethan house, Isola Bella, or Ascot, as anywhere else, and the reader may be thankful to escape with very little description of any of those places. Unfortunately the crowd at Ascot races offers more dangerous temptations to an author than the races do to the crowd. It is an opportunity for moralizing which has proved to be irresistible in this case as in most others. But there are some pages further on in the book, suggested by the title of the chapter, "A Merry Christmas," which would be out of place even in a "descriptive special" article in a newspaper. Mrs. Fetherstonhaugh must learn to deny herself the pleasure of making this sort of reflections. We wish to speak lightly of the shortcomings of 'Kingsdene,' because it possesses certain excellent qualities. It is fresh and lively, and yet there is not a single trace of that sort of impropriety with which, one is almost ashamed to say, women generally delight to flavour their novels. It is written with far more correctness than usual; and if the story is wanting in originality, it is told directly. The heroine's character has evidently pleased the author, and with it she has therefore succeeded. On the whole, 'Kingsdene' is a bright, pleasant, readable book.

'The Hazard of the Die' is a story of some eighty years since, and tells how a charming young lady was brought up as a peasant in a cottage in the North Riding, how she afterwards found herself in possession of the family estate, how she was carried off in a chaise by a too-ardent lover whom she disliked, and rescued by the man of her choice, whom she had loved as a village schoolmaster, but who turns out to be Sir Lancelot Lethbridge, her cousin, and the true heir of the house. All this is in the true vein of old-fashioned romance, and is most pleasantly told; but most readers will prefer the traits of character to be found among the villagers of Ainderby, Faith Garthorne and Cordy, the slow-pondering, sententious "Josher," and the rest of Ailie's humble friends. In these there is much variety, and their characters do not lose by being expressed in the old English of their race. This is, on the whole, a very pleasing book.

Mr. Payn's is a most tragic tale of suffering and treachery; the suffering in China, the treachery at home. It would not be fair to reveal the plot, as the interest of the tale so largely hinges on it. It will be enough to say that the descriptive parts have been written either from experience or full information as to life in China, and that the domestic parts of the story are equally well told. Ralph Pennicuck can hardly be said to be a natural character, though consistent self-indulgence is no doubt potent to make men monsters; but he is a very consistent one till he breaks down at last. Nelly is a nice girl, with right feelings, and the marriage between her and the amiable son of the man who wronged her father makes a peaceable conclusion to the tale.

'In the Spring of My Life' is a charming little romance which even an indifferent translation has not been able to spoil. It is, indeed, only a variation on a well-worn theme—"the course of true love never did run smooth,"—but it is treated so delicately and simply, and is so free from vulgarity and bold common-

place, that it interests the reader from beginning to end. No doubt there are improbabilities in the story, and exaggerations of sentiment and manner; but these blemishes are not carried to an excess, and the sentiment is not of a sickly kind. The author presents us with a group of the most familiar French types—a high-principled, romantic, devotional girl; her half-sister, vain, frivolous and extravagant, utterly unprincipled and callous, who steals her lover from her, marries, breaks his heart, and ruins him; the simple and honest young dupe, almost without force of character, who clings with gallant indifference to the wife who has so cruelly wronged him; the father of the two girls, a *roué* and gambler in his old age, sponging on the daughter who has suffered so much, and who is obliged to work so hard to satisfy his selfish wants. These and other figures from the canvas of French society fill their rôles in the Princess Cantacuzène's little drama; but they are drawn fairly, and true to the life, with a passably artistic touch. It is, perhaps, a pity that the story was not translated, or at least revised, by an English hand, for its effect is necessarily diminished by the awkwardness of a style which gives us such words as "disculpate," such phrases as to "make debts," and sentences which would abolish the holidays of English schoolboys.

Miss Ashton is only a beginner in the art of novel-writing, as the first page or two of her story will show; but her ambitions are not large, and there is no reason why they should not be attained even by this first attempt. "If the little story," she thus indefinitely breaks ground, "should be fortunate enough to interest any one who knows something of life in a small cathedral town, the author's ambition will be fully gratified." Most people know a little of some cathedral town or other; and as cathedral towns are very much alike, and Miss Ashton has evidently been in one, her readers will not fail to discover certain points of resemblance between what they are told and what they have seen. The marriageable old maids of Severton are types which will be easily recognized, and they are not the only characters in which the author has copied nature with fidelity. Her descriptions are minute and painstaking; and her manner, formed after Jane Austen, is not ill-adapted to convey a clear and distinct impression. In fact, the style is one which will improve with time; but Miss Ashton will never please a large circle of readers if she devotes so much more care to the detection of the weaknesses of her characters than to the illustration of their virtues. It is an unprofitable kind of cynicism which gives us only two endurable characters out of two dozen, and which exhibits those two as impersonations of the commonplace.

The novels of E. Werner are always above the average of German novels, and they further possess the rare merit of individuality, each of them being different from the rest. In the one before us, the author has taken his subject from the vexed question of Protestantism *versus* Catholicism, so hotly agitating Germany just now. The hero is a priest who has been forced into this profession while a mere infant. Family reasons make it desirable he should not know the story of his birth, namely that he is sprung from a Catholic

father and a Protestant mother. But the Protestant blood makes itself felt. Though reared in all the traditions of his order, he cannot wholly blind himself to abuses. His mental struggles are aggravated when personal feelings come into contact with the machinery of the Catholic Church. It is vainly impressed on him that he has sworn allegiance at the altar, and that before the priest and the Catholic every human emotion must be trampled in the dust. He cannot thus pacify his conscience, carefully trained though it has been; he revolts, betrays some discreditable monastic secrets, turns Protestant, and marries. This in brief is the subject of this novel, which is well constructed and well sustained, and would beyond doubt be perused with interest by English readers but for the unsatisfactory manner in which it is rendered into the language: all the German forms and idioms are retained, and the novel is simply and literally done, but not translated, into English. Where all is faulty, it is idle to quote passages; still the reader will especially regret to see one episode, which is really charmingly delicate in the original, entirely effaced by its meagre and prosy English rendering. In short the book is spoilt; and the pity is the greater since, dealing as it does with one of the problems with which modern Germany has to cope, the tale might have aided English people to comprehend some of the social aspects of the question. It is fair to add that the book is not unduly partisan.

M. Hector Malot's new book is a careful and artistic novel. A weak "hero" is morally destroyed by the refusal of his parents to let him marry the woman of his choice, a pauper cousin. He falls into the clutches of a marvellously clever adventuress, Cara, whose character is drawn with much power. Finally, by the influence of the cousin, the uninteresting man is saved.

OUR LIBRARY TABLE.

M. FREDERICI has done a good service to the cause of Oriental research,—he has published the second volume of his *Bibliotheca Orientalis* (Trübner & Co.), and we presume that it is to be an annual; the cost barely exceeds half-a-crown, but the convenience and time saved are well worth the money. His plan is to note every book or article in a periodical or annual report, bearing on the subject in the most remote degree, and to enter it under the proper head of Philology, Archaeology, &c. He sweeps over France, Germany, Italy, England, America, India, and as he has access to good materials, his work is excellent, and is got up in first-rate style with an index to names of authors. If he is permitted to carry on this work for ten years, and, at the close of that period supplies a decennial index, students and scholars will indeed bless him. Lists are now issued periodically by publishers, but they include only works in which they are themselves interested. Learned Societies publish annual reports, but they give too much information on one side, and too little on the other. What students want, and what M. Frederici gives, is the name of every book, and the name of the author, and the place of publication: he should always add the date of publication, and the number of the edition. Some serials have still escaped his observation, and he expresses his desire to be set right, where he has made omissions or mistakes.

We have procured from Paris the new poem of M. Sully Prudhomme, which is called *La Justice*, and is published by Lemerre. The author has not succeeded in his ambitious attempt to quit

the simple and sad strain in which his fame was won for the consideration of the great problems involved in the struggle for existence among the species, and in the development of man. His thought is commonplace and his verse halting, and the form which he has chosen for the dialogue between the sceptic and the chorus, which is that of a conversation carried on in sonnets, is clumsy in the extreme. M. Sully Prudhomme has, it is to be feared, fixed his position by this book among those from whom no great productions are to be expected in the future.

THE volume of *Miscellaneous Papers* by the late Mr. Hugo, which Messrs. Masters & Co. send us, consists of sermons, lectures, and addresses. The most notable of these is a paper on Architectural "Restorations," written twenty years ago, in which this learned archaeologist convincingly proves that "Restoration is Destruction, and a monument restored is a monument destroyed."

THE amusing but bitter sketches of contemporary Russia which have appeared of late in the *Pall Mall Gazette*, and are from the pen of a well-known writer, have been reprinted by Messrs. Smith, Elder & Co., under the title of *The Russians of To-day*. The historical Introduction had better have been omitted, as it is not very accurate.

THE *Fourth Annual Report of the South Shields Public Library* states that 8,924 volumes were consulted in the Reference Department, and 88,769 in the Circulating Library, making a total of 97,693 issues during the year, or a daily average of 322 (312½) as compared with 268 last year. 1,119 volumes have been added to the Libraries.

WE have received the sixth annual issue of the *Financial Register*, which Mr. Madison edits and Mr. Effingham Wilson publishes. It is a very useful and well arranged volume; but there seem to be a good many misprints.

WE have received from Mr. Hubert Smith the reprint of a paper by him on *The Bridgnorth Hermitage*, published in the *Transactions of the Shropshire Archaeological and Natural History Society*, Vol. I., Part I. We noticed the formation of this society about a year ago, and are glad to see that it is already doing good work. Mr. Smith's paper is very nicely illustrated, and of much local interest. We have also received a couple of numbers of *The Old Tower*, a magazine published at Bridgnorth.

MR. SKRATS has sent us the sketch of the history of the Test and Corporations Acts which we mentioned in "Literary Gossip" last week. It is a clear and succinct narrative.

WE have on our table *A Practical Guide to the Law of Landlord and Tenant*, by G. H. Larmuth (Manchester, Heywood).—*Health and Life*, by B. W. Richardson (Daldy, Isbister & Co.).—*Fat and Blood*, by S. W. Mitchell (Lippincott).—*Food*, by A. H. Church, M.A. (Chapman & Hall).—*Bronzes*, by C. D. Fortnum (Chapman & Hall).—*Kenning's Masonic Cyclopædia*, by Rev. A. F. A. Woodford (Kenning).—*A Secret Code for Telegraphic Messages*, by W. Macgregor (Waterston).—*West and East* (Cassell).—*Hard to Win*, by Mrs. G. Cupples (Edinburgh, Oliphant & Co.).—*Constantinople*, by an Engineer (Remington).—*A Briton Abroad*, by the Author of 'Two Years Abaft the Mast' (Remington).—*Events in the Life of an Octogenarian*, by G. W. Abbott (Remington).—*Rome in Canada*, by C. Lindsay (Low).—*Modern Science Unlocking the Bible* (Longmans).

LIST OF NEW BOOKS.

Theology.

Dobney's (Rev. H. H.) *Letters to the Perplexed*, cr. 8vo. 3/6
Fausset's (A. R.) *Church and the World*, 18mo. 2/6 cl.
Hifferman's (Rev. J. M.) *Thoughts on Sacred Themes*, 12mo. 5/
Horbery's (M.) *Enquiry into the Scripture Doctrine of Future Punishment*, cr. 8vo. 3/6 cl.

Poetry and the Drama.

Lee's (M. A.) *Sybil*, an Historical Drama, in Three Acts, 2/6
Stapleton's (J.) *The Thames*, a Poem, cr. 8vo. 6/ cl.
Tennyson's (A.) *Works*, Complete in 1 vol. cr. 8vo. 6/ cl.

Philosophy.

Hodgson's (S. H.) *Philosophy of Reflection*, 2 vols. 8vo. 21/
History and Biography.
Canning's (Hon. A. S. G.) *Religious Strife in British History*, cr. 8vo. 7/ cl.

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Chatterton (Georgiana Lady), Memoirs of, by E. H. Dering, 15/6.
 Eadie (John), Life of, by James Brown, cr. 8vo. 7/6 cl.
 Nicholson's (E.) Chronological Guide to English Literature, cr. 8vo. 3/6 cl.
 Packe's (Col. R.) Sebastopol Trenches and Five Months in Them, 8vo. 8/6 cl.
 War Correspondence of the *Daily News*, 1877, from the Fall of Kars to the Signing of the Peace, cr. 8vo. 10/6 cl.
 Wheeler's (J. T.) Early Records of British India, 8vo. 15/ cl.
Geography and Travel.
 Crosse's (A. F.) Round About the Carpathians, cr. 8vo. 12/6 cl.
 Kennedy's (Capt. A. W. M. C.) To the Arctic Regions and Back in Six Weeks, 8vo. 16/ cl.
 Stamer's (W. J. A.) Dolce Napoli, 12vo. 12/6 cl.
 Stevenson's (R. L.) An Inland Voyage, cr. 8vo. 7/6 cl.
Philology.
 Bennett's (G. L.) First Latin Writer, cr. 8vo. 3/6 cl.
 Hime's (M. C.) Introduction to the Latin Language, cr. 8vo. 3/6 cl.
 Whitney's (W. D.) and Edgins's (A. H.) Compendious German and English Dictionary, cr. 8vo. 5/ cl.
Science.
 Bantock's (G. G.) Treatment of Rupture of the Female Perineum, 8vo. 3/6 cl.
 Green's (T. H.) Pathology of Pulmonary Consumption, 5/ cr. 8vo. 7/6 cl.
 Green's (R.) Clinical Lectures on Stricture of the Urethra, 8vo. 7/6 cl.
 McKendrick's (J. G.) Outlines of Physiology in its Relations to Man, cr. 8vo. 2/6 cl.
General Literature.
 Aitch's (E.) Cheer or Kill, 3 vols. cr. 8vo. 31/6 cl.
 Alford's (E. M.) Fair Maid of Taunton, cr. 8vo. 6/ cl.
 Baillie's (J.) Pleasant Memories, cr. 8vo. 6/ cl.
 Black's (W.) Green Pastures and Piccadilly, cr. 8vo. 6/ cl.
 Blakely's (E. T.) Handy Dictionary of Commercial Information, 12mo. 4/6 cl.
 Cunningham's (D.) Conditions of Social Well Being, 8vo. 10/6 cl.
 Davis's (H.) Loved and Unloved, cr. 8vo. 7/6 cl.
 Dean's (M.) Seen in an Old Mirror, cr. 8vo. 10/6 cl.
 Forsyth's (F. J.) Student's Twilight, 12mo. 3/6 cl.
 Goethe (Foreign Classics for English Readers), by A. Hayward, 12mo. 2/6 cl.
 Mongredien's (A.) Frank Allerton, 3 vols. cr. 8vo. 31/6 cl.
 Price's (B.) Chapters on Practical Political Economy, 12/ cl.
 Scott's (Sir W.) Waverley Novels, Bride of Lammermoor, illus., cr. 8vo. 2/6 cl.
 Severn's (H.) Chums, a Tale for the Youngsters, cr. 8vo. 5/ cl.
 Sir Aubyn's Household, by Sigma, cr. 8vo. 7/6 cl.
 Sophie Crowe, 3 vols. cr. 8vo. 31/6 cl.
 Stray Moments, by "Ipidora," 12mo. 3/6 cl.

A COMPLAINT.

3, Curstior Street, May 2, 1878.

ABOUT a year ago I published a Biography of Lord Beaconsfield. Ever since I have seen the facts which I succeeded in unearthing after much labour and time boldly and constantly made use of without any acknowledgment of the source from which they were taken. My poor labours have formed the staple of I can't enumerate how many articles in newspapers and magazines, lectures and speeches, without the least hint being given by the writers or speakers that they were under any debt to my production. I have not, up to this, made any remonstrance; but this month the cup of my affliction is full to overflowing, and I can no longer remain silent. In two leading magazines—the *Fortnightly Review* and the *Nineteenth Century*—there are articles which borrow, with even unusual freedom, the facts I have brought to light. The article in the *Fortnightly Review*, entitled 'The Political Adventures of Lord Beaconsfield,' could not, I think, have been written if my book had not appeared; for not only does the writer make use of the facts in my work, but he has in many instances closely followed my lines of thought. I am, of course, bound to say that the essayist makes some acknowledgment to me. The acknowledgment takes the form of a mention of my work which may be fairly described as casual. The essay extends to some forty pages or so, for it runs through two numbers of the *Fortnightly Review*: the allusion to my work occupies just two lines. Perhaps, also, I should take notice of the words in which this acknowledgment is couched. The writer says, "The story"—the story of Lord Beaconsfield's early career—"has been sufficiently told in Mr. Macknight's able biography, and is repeated with more detail in the carefully compiled volume entitled 'Benjamin Disraeli, Earl of Beaconsfield.'" A less humble individual than I might feel some offence at this *de haut en bas* tone of compliment; but I really confess to some gratification at so much gracious condescension towards me from a being so much superior as a writer in the *Fortnightly Review*. Moreover, Mr. Fraser Rae, who contributes an article in the *Nineteenth Century*, on 'Political Clubs and Party Organization,' teaches me to be thankful for even small mercies; for he, while

using the material in my book almost as freely as the writer in the *Fortnightly Review*, does not make any mention of it at all. I will endeavour to improve the literary manners of the *Fortnightly Reviewer* and Mr. Rae. In the first place, then, I will ask them to look at the Preface to my book, in which they will see the most ample acknowledgment of any debt I owe to my predecessors in writing about Lord Beaconsfield. And, secondly, I will take a revenge upon them which is, I think, truly Christian. In addition to the facts and ideas they have borrowed from me they have put forward some most important facts of their own discovery, and many brilliant ideas, which are the coinage of their own brains. These facts and ideas I shall most freely draw upon when I produce the next edition of my work; but I'll take good care to say where I got them.
 T. P. O'CONNOR.

THE POSTAL UNION AND INTERNATIONAL COPYRIGHT.

4, Trafalgar Square, May 9.

THE "General Postal Union Treaty" appears just now to be passing through a crisis in which a word of explanation may render an essential service. Little is known respecting the impediments to this treaty, so quietly and efficiently has the Postal Union done its work during its first three years of trial. The treaty, having been concluded in 1874, came into operation on the 1st of July, 1875, and, I believe, the first triennial meeting of the contracting powers is now in session at the "Postal Congress" in Paris, where it is possible, and perhaps probable, that modifications to the disadvantage of authors and readers on both sides of the Atlantic may be introduced into the treaty.

The case is this, and it applies mainly to people speaking the English language, other languages having comparatively small interest. The Postal Union already comprises all Europe, and most of the civilized parts of Asia, Africa, America, and Australia, including especially all the English-speaking nations of the world. Throughout this Union books and periodicals up to 2 lbs. weight may, under this international treaty, be sent to almost any part of the book-reading world for 8d. per lb., or, more exactly, 1d. for every 2 oz. This small tax, which must be prepaid in stamps, ensures free delivery. No other tax can be made. If there be any reason in morals, politics, or finance for non-delivery at destination, the package must be promptly returned, with a statement of the reason, to the office of origin for free delivery to the sender; and if the sender be not in fault, he may claim a return of the stamps. Each package may be insured for its value up to a sum not exceeding 50 frs. by the payment of a registration fee of 2d.

This is the greatest possible boon to authors, printers, booksellers, publishers, and, above all, to readers of books and periodicals; a boon which is likely, at no distant day, to result in general advantages surpassing anything that may be hoped from any international copyright treaty that is likely to be adopted. Nay, it may be the very turning point to the adoption of such a treaty.

International Post-office orders are extensively used, and now for 1d., or 2 cents., for every 2 oz. (the value of each package insured for an extra 2d.), an author, or bookseller or publisher, or any one else on the banks of the Ohio or in San Francisco or Chicago, may send his books or periodicals to any address in Great Britain with dispatch and safety. On the other hand, whatever is ordered in this country may thus easily, promptly, and safely be sent to any part of America without the intervention, delay, and expense of middlemen or commissioners. Thus every author, librarian, and reader in the United States and England may, if he chooses, become his own importer, by buying his Post-office orders of his own Government and having the books transmitted through the Postal Union mails. Or, if he is willing to pay one, two, or three commissions, as heretofore, he may employ others to execute his orders.

Of late a large business between this country and the United States has sprung up in this way, and is rapidly increasing, because the facilities of the Postal Union are becoming better known, and they are winning the confidence of the general public. The same may be said with regard to Canada, Australia, and India; but as there are apparently no private interests intriguing for modifications of the treaty in respect of these countries, I omit them for the present, merely adding that this new trade is exceedingly profitable to the General Post Office of this country, to the steamers that carry the mails, and to the general public of both countries.

Here comes in the present postal crisis. In the United States there is a Customs duty (larger than that of any other country) of 25 per cent. *ad valorem*, levied on all books imported, printed within twenty years, except those for the use of public libraries. This duty has hitherto been the great impediment to international copyright, or its equivalent, competition on equal footing, and free entry of authors' own editions. The public read blindly and ask no questions, so that practically the whole matter rests in the hands of the few large, but rich and influential, republishing houses, whose interest it is to have this 25 per cent. "protection" continued. Though they all affect a desire for international copyright, and are loud in their announcements of the "honorariums" magnanimously paid to British authors, yet it is well known that the influence of this "Vigilance Committee" has hitherto prevented the adoption of any international copyright treaty.

With its eyes open, the United States, after much discussion, compromised on a limit reduced from 5 lbs. to 2 lbs. weight; and in the face of the law of Congress levying a duty of 25 per cent., agreed to and ratified in 1874 this "Postal Union Treaty" allowing books and periodicals to pass free of all charges for 8d. a pound postage prepaid in stamps. All went well till the reprinters awoke to the new situation. They found all at once that American books were sent not only to England in great numbers by post, but all over Europe, which was a blessing in disguise; but, on the other hand, real English books—authors' own editions—were found scattered by the post all over the United States, as a sharp-sighted but nervous republisher remarked, "as thick as grasshoppers in Kansas, and twice as destructive."

Pressure was at once put upon the Departments and the Congress, such as has seldom been felt in the lobbies of Washington. But it is fair to the high officers of the American Government to say that in this case they resisted manfully, and actually talked of the blessings of education and the benefits to the people all over the country of this welcome inundation from the old home of the English language. But the continued cry of "Fraud on the revenue," "America again becoming an English colony," and other horrors, finally induced the Government apparently to yield. It was arranged that the Postmaster-General should issue a circular directing that these "goods" arriving from England (those from France, Germany, Russia, Belgium, Spain, Italy, &c., not being regarded as fraudulent) should be sent to the Customs for payment of duty before delivery. The republishers breathed again, but subsequently, on re-reading the Postal Union Treaty, it was found that the treaty stipulates in so many words that the said book packages shall be delivered free from any tax. The American Government, to gain time, next referred the whole question to the Standing Committee of the Postal Union. The answer came promptly back from Europe that the postage prepaid covered free delivery, and therefore it was illegal to send the packages to the Customs.

The pressure of the interested lobbyists continued until the secretary of some department, or some one in the Attorney-General's office, ferreted out an old law of Congress, rusty from non-use, by which, under certain circumstances, the Secretary of the Treasury might remit the duty on certain specified goods, for manifest cause, up to the value of one dollar or four shillings.

This law, as indefinite as a code of morals, was a god-send to the worried secretaries of departments. Accordingly an official printed circular was forthwith issued to the chief metropolitan postmasters, with instructions to deliver free all book-packages arriving in the Postal Union mails up to the value of one dollar each, and to return to the "office of origin," those worth above that sum, stamped "liable to duty." It was soon found by the postmasters of New York, Boston, Philadelphia, and Baltimore, at which ports English mail steamers arrived, that "to keep this law" would require a double staff of clerks to open the cartloads of packages and value them. At first it is said that the inexperienced clerks did not find any packages above the value of a dollar, and so all passed. But the never-tiring republicans now step in again to instruct the weak-minded, and insist on a proportionable return to frighten the senders, and so render the Union mailbags, though safe for letters, unsafe for books not yet twenty years old.

Within the last few days many of these book-packages have been returned to this country stamped "liable to duty," and hence the senders are not only receiving back their parcels, but are reclaiming the amounts of their stamps. Of course the matter cannot rest here. The Post-office regulations of both England and the United States declare that books and periodicals are "mailable" matter, and the British Post-office does not hesitate to receive such packages as mailable matter under the Postal Union Treaty. Indeed, for 2d. it will register any book package, and hand you a receipt for it, on which, if lost, you can claim its value if not exceeding 50 frs.

While all these trivial excuses for non-performance of duty were going on, it is manifest that the Postmaster-General of the United States comprehended the situation, and has honestly endeavoured to work out the salvation of the treaty in the only legitimate way. In his Annual Report to Congress, dated the 9th November, 1877, he says, "Books by mail should be free of duty," and then goes on to tell the Congress how embarrassed he is by the fact that a law of Congress levies a duty on books, while the Postal Union Treaty stipulates for their free delivery.

He is apparently sound on the American doctrine that a treaty is superior to a statute. He cannot, of course, fail to remember the late Winslow case, which broke to pieces the old Extradition Treaty between Great Britain and the United States. In that celebrated case, Mr. Secretary Fish strenuously contended, and I believe, forced this Government into the acknowledgment, that a treaty is superior to an Act of Parliament; and hence it is understood that the diplomatists of these two countries, in the most friendly manner, are now making a new Extradition Treaty.

The American Postmaster-General further reports to Congress, "Books are usually admitted as mailable matter in the postal exchanges between all civilized nations; and although in most countries of Europe they are liable to Customs duties, such duties are never claimed for books admitted to circulation by the post." He then recommends the passage of a law, "authorizing the delivery free of duty." In accordance with this recommendation, the following clause has been added to Section 13 of the Bill now under discussion in the United States House of Representatives. "All books admitted to the mails for conveyance therein under the provisions of the Postal Union Treaty may be delivered free from any Customs duty." From this it is manifest that it is still the opinion of the American Secretary and the American Government, that a treaty is superior also to an Act of Congress. It is not unlikely that this bill may become a law. At any rate it is historically certain that hitherto, whenever a Federal law has been found in conflict with a treaty, Congress has never yet failed to provide a remedy, in all cases leaving the treaty to stand. But in this case, where such extensive private interests are at stake, real or imaginary, it is not likely that the

treaty will be allowed to remain as it is without a struggle, especially as it is understood that several amendments are to be discussed at the Postal Congress. The compromised limit of 2 lbs. may be reduced, or permission may be granted to levy duty in addition to the postage, either of which would seriously mar the treaty.

Great Britain and her colonies would undoubtedly prefer to return to the limit of 5 lbs. weight. Meanwhile the American trade journals, with some reason, are complaining that if all books admitted to the mails from foreign countries are to be delivered free from any Customs duty, without some limit to value or quantity, it will either throw all importation into the mails, or do great wrong to duty-paying importers. They therefore clamour for a modification of the Postal Union Treaty, and until this is done they ask a limitation of the value of the books sent by post, or that the privilege shall be limited to single copies of books, unless sent through the trade.

It is true that the United States may withdraw from the Postal Union, but a full year's notice of intention to secede is required. This alternative, however, may be left out of the question, for it is not within the possibilities that an enlightened government, which boasts of its general diffusion of intelligence, which annually prints 100,000 copies for free distribution through the post of its patent office reports, and double that enormous number of the voluminous reports on agriculture, to say nothing of the 25,000 copies of General Eaton's valuable report on the public libraries of the country, will secede and abandon the enormous advantages of the Postal Union, because the treaty, which it was one of the foremost in contracting, stipulates for the free delivery of books and periodicals from Great Britain.

It is not to be denied that there is now a large and valuable American literature. The 75,000 volumes of American books in the British Museum show this, but it is a matter of national pride here, that English authors find so warm a welcome in the United States, that the continual cry is for more. If the author's own English editions can be distributed throughout the United States by the Postal Union mails, at prices below those of the republishers, so much the better for the American public, and so much the worse for the republishers, unless they take advantage of these improved circumstances.

The truth is, that the unnecessarily high prices of English books in America of late are an evil which needs only to be exposed to be cured. Let it be generally made known throughout the country that almost any new English book may be had by post in the shortest possible time, including postage and free delivery in any part of the United States, for twenty-five cents in currency to a shilling of the published price, and that, too, by remitting greenbacks, U.S. currency, or post-office order direct to the publishers or London agents, and new and startling developments in this trade will result. The increase must be enormous. If the republishers are wise, they will retain their present advantages by working in earnest for international copyright, and co-operating with authors and readers. They might be reminded that these mail-packages are no more fraud on the revenue than their own reprints. The government derives no Customs revenue from the reprints, and it is believed that most of the books by mail would not be sent at all if the mails were closed.

There is no fear of overloading the post. It is well known the Union book post yields a large profit to the Government, and that the freight on these postal packages by the ocean steamers is many times the amount that they receive on the same goods if sent as ordinary freight. Hence there is not likely to be any complaint from these two servants of the public, even if they have to carry one or more mails to and from America every day. The more mails the more business, not to the post-office and steamship companies alone, but to authors, printers, publishers, republishers, and readers. No doubt a similar statement may be made for the

United States, though, from the increased distances and extra expense of land carriage, the profit may be less, but all this is more than compensated for by the increased means of public education, upon which my countrymen, the Americans, are so fond of spending their public money.

HENRY STEVENS, of Vermont.

AN INDEX OF PERIODICALS.

London Library, May 7, 1878.

YOUR notice, in the last number of the *Athenæum*, of the progress now being made in the new index to periodical literature edited by Mr. Poole, of Chicago, encourages me to ask for you aid in appealing to the librarians of the United Kingdom and other friends of literature for co-operation in the labour of indexing well-known English serials which will, without such help, be passed over. All who know the value of the writings which lie buried in the long series of our reviews and magazines will acknowledge, without question, the importance of an index to the multifarious topics which form the subjects of those writings. Mr. Poole has issued a long list of the periodicals to be indexed, and he informs me that the labour of indexing them has been distributed among forty-two American libraries. He has been compelled, however, to omit some English serials from his list, for want of labourers, and he appeals to the librarians of the United Kingdom to take up these abandoned works, and so render his index more useful to Americans and Englishmen. The following, among other publications, he says he must strike off, if none of the English librarians co-operate with him:—*Artisan, Athenæum, Economist, Examiner, Literary Gazette, Nautical Magazine, Practical Mechanics' Journal, Saturday Review, Spectator, Theological Repository, United Service Journal*. To these may be added several others which do not appear in Mr. Poole's list, to wit—*Calcutta Review, Christian Remembrancer, Church Quarterly Review, British Magazine, Monthly Review, New Monthly, Parthenon, Reader*, and others. It is not proposed to put into the index the titles of any but original papers; reviews of books and the purely evanescent portions of each periodical being excluded. As a member of the sub-committee appointed by the late Conference to promote the co-operation now sought, I shall be happy to give further information to any willing workers, and to receive all friendly offers for undertaking the index of any one or more of the above named serials.

ROBT. HARRISON.

Literary Gossip.

DR. JOHN HENRY NEWMAN is the Catholic priest whose letters on the Future Punishment Question are printed in the *Contemporary Review* for May.

NEXT week we shall publish a letter of Mr. Scott's, containing an account of an allusion to Milton's blindness made in the poet's lifetime, that he has discovered in the Lauderdale papers.

PROF. GOLDWIN SMITH's visit to this country is drawing to a close. He proposes returning to his Canadian home next month.

MR. BROWNING's new volume will be ready next Wednesday.

MR. C. E. PASCOE is preparing a work with the title of 'The Dramatic List,' in which biographical and other details will be given of the principal living actors and actresses, with critical opinions on their acting, extracted from contemporary journals.

A SOLID stone structure in Hastings, long known as "Hastings House," which forms a conspicuous object in Tackleway, of that town, is now being destroyed by an "enterprising"

builder. Considerable historical interest attaches to this house, which was the residence of the youthful Byron while he stayed in Hastings, and was occupied by the Duke of Wellington for a long period while commanding troops in the district. The bedroom used by them, which formerly commanded a large view of the sea, is still to be seen.

MESSES. C. KEGAN PAUL & Co. will publish immediately a volume called 'An Inland Voyage,' by Mr. R. Louis Stevenson, the young writer who has lately given such brilliant promise with a number of tales and essays in the *Cornhill* and other magazines—'Virginibus Puerisque,' 'Aes Triplex,' 'On Falling in Love,' 'Will o' the Mill,' 'The Sire de Malétroit's Door,' &c. The subject of the volume is a canoeing tour in the canals and rivers of Flanders and Northern France, and it will be illustrated with an emblematic title-page, by the hand of Mr. W. Crane. The same firm have in the press a volume of poems by Miss Mary Robinson.

HISTORICAL students will learn with satisfaction that at the Annual Meeting of the Camden Society, held on the 2nd inst., under the presidency of the Earl of Verulam, the Council announced the prospect of an early publication of the General Index of the First Series of the Society's publications. When it is considered how vast a mass of historical and biographical information is scattered through the hundred and odd volumes which form that series, our readers will recognize at once how valuable such an Index will be, and readily understand why the preparation of such a work was so earnestly urged upon the Council by the late accomplished Director of the Society, Mr. John Bruce. As Mr. Gough, by whom this great literary task has been undertaken, was selected for it by Mr. Bruce there can be little doubt that this copious Index will have been executed in such a manner as to justify the years which Mr. Gough has devoted to its compilation.

At a meeting of the Association of Librarians, on Friday, the 3rd inst., some progress was made in the Report which is being prepared for the next Conference on 'A general Catalogue of English Literature.' The feeling of the majority of those present was in favour of a complete alphabetical list of book-titles, to be followed by class-bibliographies or subject-indexes. The reverse process of commencing with class-bibliographies and concluding with a general index was, however, supported with cogent reasons. Mr. E. Thomas, Mr. Welch, and Mr. Brace were added to the committee appointed by the last Conference for securing the co-operation of English librarians and others in the labour of completing a new edition of 'Poole's Index to Periodical Literature.' An adjourned discussion ensued on the technical question of "What is a broadside?" and how does it differ from a single sheet?"

MESSES. BELL have in the press, and will shortly publish, a biography of the late Mr. Alfred Smee, F.R.S., with a collection of his miscellaneous writings on scientific and social subjects. The volume is edited by his daughter, Mrs. Odling.

MR. G. HAPOGIAN, a member of the Armenian Committee in London, is about to publish a brochure, setting forth the condition and

claims of the Armenian nation. The subject is expected to attract more attention, owing to the presence in London at the present time of the Armenian Patriarch of Constantinople.

CAPT. L. J. TROTTER, who lately wrote a History of India for the Society for Promoting Christian Knowledge, is engaged on a Life of Warren Hastings, in which he will endeavour to vindicate his hero from the charges brought against him by Mill and Macaulay.

THE extensive library of works in German and English left by the late Ferdinand Freiligrath will be sold by auction at his residence, in Cannstatt, near Stuttgart, on June 18th and days following. There is a rich collection of English poetry. A Catalogue has been published. A Catalogue has been printed in Paris of the important library of M. E. Tricotel, of which the sale began on Friday, and continues till the 15th; also of the Spanish library of M. Miro, which will be dispersed on the 27th, 28th, 29th, and 31st of this month. Mr. Quaritch has sent us a list of miniatures acquired abroad.

THE Greeks intend shortly to publish a pamphlet, in connexion with the Paris Exhibition, on the commerce and industries of the Hellenic kingdom.

M. DE GUBERNATIS will give his lectures at the Taylor Institution next week. The subject is "Alessandro Manzoni and his School"; and the learned professor intends to make use of materials, hitherto unpublished, which will cast new and unexpected light on the life of Manzoni. This is the third time such lectures have been delivered at the Institution. M. Taine has lectured on French literature, and M. Claus Groth on Italian.

MR. STEVENS has finished his Catalogue of American books in the British Museum up to 1857. The volume was begun at the suggestion of Sir (then Mr.) Antonio Panizzi.

WE have to record two important books concerning the English language and literature.—1. A new edition of the second part of the late C. Friedrich Koch's 'English Grammar,' edited by Prof. J. Zupitza, of Berlin. The first part is in preparation. 2. 'Old English Poetry to be found in the MS. Harl. 2253 of the British Museum,' edited, with grammar and glossary, by Dr. K. Bökdeker.

THE following recent German publications demand notice:—The 'History of the Royal Opera at Berlin,' under the direction of Freiherr von der Beck, and the 'National Theatre up to Iffland's Time,' by A. E. Brachvogel. This is the second volume of the author's history of the Royal Theatre at Berlin. The first volume of 'Prince Bismarck's Political Life and Action,' according to documents by Ludwig Hahn, for which the author has been thanked both by the Chancellor and the Emperor. Dr. H. von Poschinger's first part of the 'History of the Banks in Prussia,' from the remotest time to 1846. 'Germany and Socialism,' by Dr. Ludwig Bamberger, is partly a reprint from the *Deutsche Rundschau*. The 'History of Paintings,' edited by Prof. Alfred Woltmann, of Prague, the first fasciculus of which has just been published, promises to be good. The editor writes the history of mediæval and modern art; the first part, comprising the

ancient part, is by Prof. Karl Woermann, of Düsseldorf.

A NEW novel called 'Margery Travers,' by Miss Bewicke, author of 'Onwards, but Whither?' in three vols., will be shortly published by Messrs. Hurst & Blackett.

BARON ANTONIO MANNO, of Turin, is preparing for the press three hitherto unknown documents relating to the Piedmontese Revolution of 1821. What widely different accounts they furnish may be imagined when it is stated that they are written by King Carlo Alberto (then Prince of Carignano), by Cesare Balbo, and by General di Giffenza, respectively.

THE new Free Library at Wigan was formally opened on Monday last. The building has been erected at the sole expense of Mr. Thomas Taylor, of Wigan; and the books have been provided with the sum of 12,000*l.* bequeathed by the late Dr. Winnard, of Wigan.

AN account of the life and works of Boccacini, the politician and satirist, from the pen of Prof. Mestica, will be published in Italy next month.

PROF. H. GRAETZ'S History of the Jews (which fills eleven volumes) will appear in English, condensed by the author into three volumes. We understand that Miss Löwy, daughter of the Rev. Dr. A. Löwy, will make the translation from the German.

MR. WILLIAM GILBERT will contribute an article to the *Contemporary Review* on the past and present state of the medical profession. It is not generally known that Mr. Gilbert is a member of the College of Surgeons.

A NOVELETTE, entitled 'George's Wooer,' from the pen of Mrs. Leith Adams, the author of 'Winstowe,' is shortly to appear in *All the Year Round*; and will be published simultaneously by Messrs. Harper Brothers, in New York.

AMONG the French publications of the week are M. Rénan's 'Caliban,' reprinted from the *Temps*; 'Les Nouveaux Satires et Exercices Gaillards d'Angot l'Éperonnrière,' edited with Notes by Prosper Blanchemin; Guerre Franco-Allemande: Résumé et Commentaires de l'Ouvrage du Grand État-Major Prussien, by Capt. Félix Bonnet, of the French Artillery; the sixth part of the 'Bibliothèque Musicale du Théâtre de l'Opéra,' an historical catalogue drawn up under the auspices of the Ministère de l'Instruction Publique, by Théodore de Lajarte: it deals with the days of Rossini and Meyerbeer; 'La Roumanie; Géographie, Histoire, Organisation Politique,' &c., by A. Beauré and H. Mathorel; 'Lettres Inédites de Sismondi écrites pendant les Cent-jours,' reprinted by P. Villari and G. Monod from the *Revue Historique*; 'Atlas de l'Histoire de la Civilisation en Suède,' by N. M. Mandelgren, Fasciculi I. and II.; 'Dictionnaire du Jargon Parisien, l'Argot Ancien et l'Argot Moderne,' by Lucien Rigaud; and 'La Famille de Jeanne d'Arc, Documents Inédits, Généalogies, Lettres de J. Hordal et de Cl. du Lys à Ch. du Lys,' now first printed, by E. de Bouteiller et G. de Braux.

SCIENCE

SOCIETIES.

ROYAL.—May 2.—Sir J. Hooker, President, in the chair.—The following papers were read: 'On the Life-history of a Minute Septic Organism, with an account of Experiments made to determine the Thermal Death-point,' by Rev. W. H. Dallinger.—On the Reversal of the Lines of Metallic Vapours' (II.), by Profs. Liveing and Dewar.—'Preliminary Note on Experiments in Electrophotometry,' by Prof. Dewar.—and 'On the Determination of the Scale Value of a Thomson's Quadrant Electrometer for Registering the Variations in Atmospheric Electricity at Kew Observatory,' by G. M. Whipple.

SOCIETY OF ANTIQUARIES.—May 2.—Dr. Smith, V.P., in the chair.—Mr. E. W. Cooke exhibited an Altar Cross or Crucifix of Limoges enamel. Date, thirteenth century.—Mr. A. W. Franks exhibited a Roman Breastplate of brass, folded and doubled up, with figures of Mars or Bellona and of snakes incised, which had been found at Normanby Bank, in Cleveland.—Count F. de Lasteyrie communicated a paper on two very beautiful Gold Ornaments, in *cloisonné* enamel, in the Museum at Ravenna. Of these ornaments drawings were exhibited. They are supposed to have been the decorations of a cuirass of the time of Theodoric. Some Italian *savants* believe them to have belonged to the armour of Odoacer himself, the great rival of Theodoric, by whom he was so treacherously murdered. In this theory M. de Lasteyrie was unable to concur.

ARCHÆOLOGICAL INSTITUTE.—May 3.—R. H. S. Smith, Esq., V.P., in the chair.—Mr. J. H. Parker made some observations upon the progress of the excavations in Rome during the past season. The proposed destruction of part of the Agger of Servius Tullius by the railway company had met with great opposition. The Chairman thought it desirable that the hands of the Roman antiquaries should be strengthened by protests from the principal English archaeological societies, in the way Mr. Parker suggested, and the matter was referred to the next meeting of the Council.—The Rev. C. F. R. Palmer contributed a paper 'On the Provincials of the Friars Preachers or Black Friars of England,' giving an account of the Order from 1215 to its dissolution in this country.—A paper by Mr. W. T. Watkin, 'On the Roman Stations Burrium, Gobannium, and Bletium, of the twelfth and thirteenth Iters of Antonine,' was taken as read.—Mr. J. L. Baldwin exhibited a small English clock of the domed "button and pillar" type.—Mr. S. Tucker (Rouge Croix) pointed out that on the back was engraved, within a wreath, the royal arms of England, as borne by the kings of the House of Hanover (viz., with Brunswick in the fourth quarter), the whole surmounted by a cardinal's hat. It had been suggested that this clock belonged to the Cardinal of York. Mr. Tucker considered that it might be not unreasonably supposed that a foreign workman engraved the arms as they then were, and in ignorance of their meaning and of the curious impropriety of a Brunswick coat so marshalled for a prince of the House of Stuart. The style and date of the clock bore out this theory. There was no cardinal in the Brunswick family, and it could not be associated with a Bishop of Osnaburg.—Mr. M. H. Bloxam exhibited a bronze finger ring, inscribed inside ESYNERA EYNAISKE, probably a Roman "annulus nuptialis," and a bronze hammer, the only remains of the Roman period found in Rugby.—The Rev. J. F. Russell exhibited and described several painted and enamelled German glass roundels of the early part of the sixteenth century.—Mr. Hartshorne exhibited a piece of painted glass representing a remarkable event in the life of Sir Alexander Stuart, contained within a border exhibiting a "Jesse tree," with figures of men in armour bearing shields rising out of flowers, and

having their names inscribed under them; the glass bore the date of 1574.—Mr. Tucker said that the tradition ran that Sir A. Stuart encountered and slew a lion with a club, after breaking his sword, in the presence of Charles the Sixth of France. The king gave him as an augmentation to his arms "a lion debruised with a ragged staff in bend." The augmentation was borne by descendants of Sir Alexander in various ways. William Steward of Ely, living at the time of the Visitation of 1619, is recorded as having represented the incident on glass. The accurate description of the glass exhibited left no room for doubt that it was the actual picture in the possession of W. Steward of Ely at the time of the Visitation in 1619.—Mr. W. J. B. Smith exhibited a fine Venetian broadsword inscribed JOHANNES ZUCHINI, late sixteenth century, with a hammer-worked basket hilt.—Mr. S. Heywood also sent a sword, carried by an ancestor at the battle of Marston Moor in 1644. This was fox-marked, and bore the figures, 14 14, probably of no meaning. The armourer's mark was a crowned swan, which has not yet been appropriated to any special maker.—Lady C. Schreiber exhibited a sack pot of Lambeth pottery, lettered "Whit-Wine," and dated 1641, and the Chairman an example lettered "Sack," and dated 1657, together with some ewers and drug pots of the early part of the eighteenth century of the same ware.

LINNEAN.—May 2.—Dr. W. B. Carpenter, V.P., in the chair.—M. César Chabre and Mr. T. Comber were elected Fellows, and five Foreign Members to fill the annual vacancies were also elected.—Mr. J. R. Jackson exhibited specimens of fruits, leaves, and portions of the stem (used as a substitute for soap) illustrating peculiarities of *Yucca baccata*, Torrey. This plant extends from South Colorado far into Mexico. Northwards acaulescent, southwards it develops a trunk ten feet high. The fruit, a dark purple berry, is preserved and eaten as winter provision, and the plant is commonly known as the Rocky Mountain Banana.—A note was read from the Rev. H. H. Higgins, concerning a large new Tubularian Hydrozoon (probably allied to *Clava*?) from New Zealand.—On behalf of Mr. T. Higgin there was exhibited a photograph of *Chitina ericopsis*, Carter, as also microscopic specimens of this rare species of the Hydractiniidae from New Zealand.—Mr. J. C. Galton called attention to a spined dermal plate of the Ray tribe of fishes, mistaken for a fossil, and obtained near Barking Priory.—The Secretary read in abstract a paper 'On Marupa, a Genus of the Simarubaceæ,' by Mr. J. Miers. This is founded on a curious fruit and specimens of wood exhibited in the Brazilian department of the Paris Exhibition, 1857. Signor Netto in 1856 described a Brazilian plant, under the designation *Odina Francoana*, and bearing the vernacular name "Pão Pombo," as did the above-mentioned woods. Mr. Miers, however, is of opinion that Netto's species cannot belong to *Odina*, as that genus is Anacardiaceæ, and quite foreign to the American continent. Then follows the technical characters of the new species, *Marupa Francoana* and *M. paraensis*.—A short paper was read by Mr. R. I. Lynch, 'On the Seed Structure and Germination of a Species of *Pachira*.' The seeds were received at Kew, July, 1877, and labelled the "Provision Tree." Varying in size, they consist chiefly of one fleshy-lobed cotyledon, the second being exceedingly diminutive and functionless. Germination occurs in a fortnight after sowing, and, in one instance, the larger persistent cotyledon did not appear to be exhausted for nearly six months.—The main facts of a detailed communication, 'On the Occurrence of Conidial Fructification in the Mucorini, illustrated by *Choanephora*,' by Dr. D. D. Cunningham, was, in the author's absence, read by the Secretary.

ENTOMOLOGICAL.—May 1.—H. W. Bates, President, in the chair.—Mr. H. J. Elwes was elected an ordinary Member, and Mr. P. Cameron, jun., was elected a subscriber.—Mr. Dunning drew at-

tention to the fact that the present meeting marked the forty-fifth anniversary of the foundation of the Society. Mr. Distant exhibited a specimen of the Hemipteron *Tetradia bilineata*, Walk., as a remarkable instance of immunity from the effects of damp, the same having been kept in a relaxing pan for more than four months.—Mr. Distant also communicated a paper, 'Notes on some Hemipliva-Homoptera, with Descriptions of new Species,' in which he drew attention to the uncertainty of generic calculations as to geographical distribution, the Homoptera affording a good illustration in the Family Cercopida, especially the genus *Cercopis*.

CHEMICAL.—May 2.—Dr. Gladstone, President, in the chair.—A lecture, 'On the Chemical Aspect of Vegetable Physiology,' by Mr. S. H. Vines, was read.

MICROSCOPICAL.—May 1.—H. J. Slack, Esq., President, in the chair. Four new Fellows were elected, and Prof. Abbe, of Jena, was elected an Honorary Fellow. A paper by Mr. Michael, 'On a New British Cheyletus,' was read by the Secretary; it minutely described the structure and habits of the insect, and was illustrated by drawings. The name proposed by its discoverer was *Cheyletus flabellifer*.—Mr. C. Stewart gave a résumé of a paper which had been received from Dr. O. Schmidt, of New Orleans, in continuation of a former communication 'On the Blood Corpuscles of the Amphibia, Frog, and Man.'—The President suggested to the meeting a series of experiments which he thought might be of value in the interpretation of optical images, by the examination of microscopic drawings of Liessajou's curves under various powers. He also brought before the notice of the Fellows a species of fungus which he had found infesting the leaves of the bay, but which did not appear to derive its nutriment from the leaf itself. After some discussion, the fungus was identified by Dr. M. C. Cooke as *Capnodium Footii*, which was stated to live upon the honeydew found upon the surface of the leaves of a large number of trees, particularly in the autumn months.

PHILOLOGICAL.—May 3.—Dr. J. A. H. Murray, V.P., in the chair.—Mr. H. Nicol read a paper 'On some English Derivations,' of which the chief were: *natchbone* and *edgbone*, alterations of the older *natchbone*, from Old French *natis* (= *naticam* from Latin *natis*); *bush* (box), from O.F. *boisse* (Lat. *pyzida*, Mod. F. *boîte*); *cellar*, in *saltcellar*, an alteration of Mid. E. *saler* from F. *salier* (Lat. *salarium*); *daub*, from F. *dauber* (in O.F. = plaster), and this not connected with *adouer*, but from Lat. *dealbare* (plaster, whitewash), as Spanish *jalbegar* = *dealbaric*; *folly* (arbour, &c., in place-names), from O.F. *foillies*, Mod. F. *folie*, with same meaning (= *foliatum*, from Lat. *folium*); *moil*, not Lat. *moliri*, but from F. *mouiller* (= *molliare*, from Lat. *molire*); *owelly*, from O.F. *uelté* (Lat. *aequalitatem*); *tittle*, originally identical with *tille*, from O.F. *tille*, a tittle, a small line drawn over an abridged word" (Cotgrave, under *tiltre*), just as Span. *tilde*, also from Lat. *titulum*; *toil*, from O.F. *toellier* (of doubtful origin, Mod. F. *touiller*); *ure*, preserved in *inure*, from O.F. *ovro* (Lat. *operam*, Mod. F. *œuvre*), as *manure* from *manœuvre*; *use* (benefit), from O.F. *oes* (Lat. *opus*); and *sweetheart*, not a corruption of *sweetard*, but really *sweet heart* (Chaucer, *sweet herte*, in two words, and *herte sweet*).—Miss M. Coleman read a short paper 'On Russian, its Sounds, the Peculiarities of its Verbs, the Four Aspects,' &c.

INSTITUTION OF CIVIL ENGINEERS.—May 7.—Mr. J. F. Bateman, President, in the chair.—The monthly ballot resulted in the election of twenty-seven candidates, viz., Messrs. J. H. Bos-tock, H. M. Bradford, H. A. Dibbin, J. H. Fox, A. Lupton, H. Rofe, and G. L. Roff, as Members; and Messrs. E. Addenbrooke, Alfred Allen, jun., F. Baker, J. B. Ball, G. P. Carless, G. B. Chadwick, G. H. Crowther, G. W. Dickson, C. A. Friend, W. Greenwood, A. W. Lawder, W. Nicholl,

R. J. G. Read, H. J. Richard, A. H. Rowan, H. A. O. Weiss, W. J. Wilson, B. F. Wright, W. Wright, and G. D. Wybrow, as Associates. The paper read was 'On the Construction of Steam Boilers adapted for very High Pressures,' by Mr. J. F. Flannery.

ROYAL INSTITUTION.—May 6.—Sir F. Pollock, Bart., M.A., V.P., in the chair.—The following Vice-Presidents for the ensuing year were announced:—Lord Lindsay, Dr. C. W. Siemens, and Sir F. Pollock, Bart.; G. Busk, Treasurer; W. Spottiswoode, Secretary; Messrs. P. Boyd, F. Crisp, J. McClelland, C. Mackenzie, and E. R. Merton were elected Members.—Dr. J. Tyndall was re-elected Professor of Natural Philosophy.

SOCIETY OF ARTS.—April 25.—Dr. Vaelcker in the chair.—A paper 'On the Purification of Water' was read before the Chemical Section by Mr. G. Bischof.

April 30.—J. A. Froude, Esq., in the chair.—A paper 'On the Progress of Agriculture and Stock Farming in the Colony of Natal' was read before the African Section by Dr. Peter M. Sutherland.

May 1.—Dr. B. W. Richardson in the chair.—Eleven candidates were proposed for election as Members. A paper 'On the Reforms in House Construction demanded by Sanitary Science' was read by Dr. J. Balbirnie.

May 3.—Lord W. Hay in the chair.—A paper 'On the Telegraph Routes between England and India' was read before the Indian Section by Major Bateman-Champain.

May 8.—Lord A. S. Churchill in the chair.—Six candidates were proposed for election as Members. A paper 'On the Phonograph, or Talking-machine,' was read by Mr. W. H. Preece.

SOCIETY OF ENGINEERS.—May 6.—Mr. R. P. Spice, President, in the chair.—A paper was read by Mr. H. S. Copland, 'On Modern Roadway Construction.'

ANTHROPOLOGICAL INSTITUTE.—April 30.—Major-General A. Lane Fox, V.P., in the chair.—Mr. F. Galton read a paper 'On Composite Portraits, made by combining those of various Persons into a single Resultant Figure.'—The Director read a paper by Mr. C. S. Wake 'On the Origin of the Classificatory System of Relationships used among Primitive People.'

SOCIETY OF BIBLICAL ARCHAEOLOGY.—May 7.—Dr. S. Birch, President, in the chair.—The following candidates were nominated for election by the Council: Mr. W. Besant, Rev. H. J. Hotham, Rev. F. Newton, Mrs. Paulet, and Mr. E. W. Rashleigh.—The following paper was read, accompanied by illustrations on the black-board by the author, 'On Kurdish Folk-Lore in the Kurdo-Jewish Dialect,' by the Rev. A. Löwy.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Society of Arts, 8.—'Researches on Putrefactive Changes, and their Results in Relation to the Preservation of Animal Substances,' Lecture IV., by E. W. Richardson (Junior Lecturer).
—Geographical, 8.—'Geographical Results of Sir T. D. Forsyth's Expedition to Kashmir in 1874-5,' Capt. H. Trotter.
Tue. Royal Institution, 8.—'Some Points in Vegetable Morphology,' Mr. W. T. Thwaites.
—Colonial Institute, 8.—'Glimpses of Natal,' Mr. J. Robinson.
—Anthropological Institute, 8.
—Civil Engineers, 8.—'Discussion on Steam Boilers for very High Pressures: Design generally of Iron Bridges of very Large Span for Railway Traffic,' Mr. T. O. Clarke.
—Photographic, 8.—'Dry Plate, Froese,' Mr. W. England.
—Photography at the least Refrangible End of the Spectrum, Capt. Abney.
Wed. Society of Arts, 8.—'Diaries, in their Physiological, Practical, and Economic Aspects,' Mr. R. M. Gorer.
—Meteorological, 8.—'Daily Inequality of the Barometer,' Mr. W. W. Randall.
—'Meteorology of Mesopotamia, Tirohot, for the Year 1877,' Mr. C. N. Pearson.
—'Great Rainfall of April 19th-15th, as Recorded at the Royal Observatory, Greenwich,' Mr. W. Ellis.
—'Observations of Sea Temperature at slight Depths,' Capt. W. F. Caborn.
—British Archaeological Association, 8.—'Exploration of the Recently Discovered Roman Station at South Shields,' Rev. R. E. Hiccupell.
Thurs. Royal Institution, 8.—'Colonel Lord Rayleigh.
—Chemical, 8.—'Action of Hypochlorites on Urea,' Mr. H. J. H. Fenton.
—'Action of Bromine on Sulphur,' Mr. T. B. Hannay.
—'Behaviour of Metallic Solutions with Filter Paper, and Detection of Cadmium,' Mr. T. Bayley.
—'Determination of High Boiling Points,' Messrs. R. Carnelly and W. C. Williams.
—'Essential Oil of Sage,' Messrs. M. P. Muir and S. Sagarin.
—'High Melting Points,' Mr. T. Carnelly.
—Royal, 8.
—Antiquaries, 8.—'Brasses of Gloucestershire,' Mr. A. W. Franks.
Fri. United Service Institution, 3.—'A Colonial Naval Volunteer Force,' Mr. T. Bracey.
—Society of Arts, 8.—'Agriculture in India,' Mr. F. C. Danvers.

- Fri. Philological, 8.—Anniversary.
Royal Institution, 8.—'On Speech,' Mr. A. G. Bell.
Sat. Royal Institution, 3.—'Richard Steele,' Prof. H. Morley.

Science Gossip.

A VALUABLE oil portrait of the late Mr. J. C. London, F.L.S., whose Encyclopædia of Agriculture, Gardening, &c., and unwearied efforts under difficult circumstances won him many lasting friends, has recently been presented to the Linnean Society by a number of his old colleagues and admirers.

We learn that the following gentlemen, all highly distinguished for their numerous original researches and published memoirs on physiological and systematic botany, have recently been elected Foreign Members of the Linnean Society of London, viz., Prof. Teodoro Caruel, of Pisa; Dr. Ernest Cosson, of Paris; Dr. George Engelmann, of St. Louis, Missouri, U.S.; Prof. Edouard Fenzl, of Vienna; and Prof. Julius Sachs, of Würzburg.

MR. JENKINSON, of Keswick, whose well-known 'Practical Guides' to the Lakes, Isle of Man, Isle of Wight, and Carlisle are so popular with tourists, has in the press, and will issue for the present season, a similar guide for North Wales. Mr. Stanford, Charing Cross, is the publisher.

THE Manager of the Jardin d'Acclimation at Paris has directed the attention of African explorers to the zebra, as a beast of burden better suited to the climate than any of our domesticated animals, not even excepting the ass. Several zebras, now under his charge, have been successfully broken in, and M. de Semellé, whose project of crossing Africa from the mouth of the Niger to the east coast has been referred to by us, may possibly make use of this novel beast of burden.

THE William Barentz, the vessel sent by the Dutch in the track of the great navigator after whom it is called, sailed on the 6th instant.

THE Meteorological Commission of Vaucluse are about to establish an observatory on the summit of Mont Ventoux, nearly 2,000 metres above the Rhone, equi-distant between the Puy-de-Dôme and the Pic-du-Midi, and to be connected with those observatories by electric telegraph. These observatories will be devoted to the determination of the atmospheric phenomena of the South of France.

THE seventh Report and Abstract of Proceedings of the Croydon Microscopical Club has been sent to us. This Report contains several papers of interest, especially one by Dr. Philpot, 'On some recent Microscopical Researches,' this being an inquiry into the causes of certain specific infectious diseases.

M. PAUL SOLEILLET, not discouraged by his failure of reaching Timbuktu from the north, has gone to Saint-Louis, on the Senegal, and proposes to penetrate thence to Timbuktu and Insalah. In the course of this summer he intends to explore the countries between the Senegal and the Gambia, and, having spent the winter at Saint-Louis, he will start in the beginning of next year for Timbuktu. M. Soleillet has adopted the dress of an Arab, but disguises neither his religion nor his nationality.

THE Abbé Debaize has left Marseilles for the coast of Africa, and expects to reach Zanzibar by the end of this month.

FINE ARTS

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Dark.—Admission, 1s.; Catalogue, 6d. H. F. PHILLIPS, Sec. Gallery, 63, Pall Mall.

SOCIETY OF BRITISH ARTISTS, 9, Conduit Street, Regent Street.—THE FIFTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Six.—Admission, 1s.; Catalogue, 6d. THOS. ROBERTS, Sec.

GROSVENOR GALLERY.—SUMMER EXHIBITION, OPEN DAILY, from Nine a.m. till six p.m.—Admission, 1s.

THE SUFFOLK STREET GALLERIES.—GRAND EXHIBITION OF PICTURES BY OLD MASTERS AND DECEASED BRITISH ARTISTS, including the Norwich School, and 200 PORTRAITS.—Daily, from Nine a.m. till six p.m. Admission, 1s.

DORR'S GREAT WORKS, 'The BRAZEN SERPENT,' 'CHRIST LEAVING THE PRETORIUM,' and 'CHRIST ENTERING JERUSALEM,' (the latter just completed, each 8 1/2 by 12 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORR GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE INTERNATIONAL EXHIBITION.

It will materially help us in the task of forming a critical estimate of the Fine Art of this year's International Exhibition if we cast a rapid glance on the characteristics and more important features of the preceding Paris Exhibitions of 1855 and 1867. Only by so doing may we ascertain the influences that have brought about the expression of the Art of to-day, and in some measure determine its position, whether of advance or retrogression. Herein to the student is the chief value of these monster gatherings, perhaps rather unfairly depreciated by those whose devotion to Art is unquestionable, but whose opposition to them is only less unreasonable than the commonplace acclamation and puerile delight of those who merely hope to find in them a fresh excitement, or a means of profit from the multitudes they attract. Rightly studied they enable us to detect the new paths Art is working out for itself, to suggest helps, to point out hindrances, and to warn against impending dangers. Regarded in this light they are invaluable both to the artist and critic; the former cannot but receive a fresh impetus from being brought into contact with the collected works of his own and foreign nations, and the latter may gain knowledge that will enable him to estimate Art not merely from the shifting sands of capricious opinion and fluctuating fashion, but from the solid standpoint of scientific principles, keeping ever in view the eternal truths which must form the basis of all genuine and enduring art.

Proposing in this first article to confine ourselves to the English school of oil painting, we shall commence with a brief analysis of the two former Exhibitions. In 1855 the English contributions numbered 231 works: of these, historical subjects were represented by several large and otherwise important pictures. Among them was Mr. Armitage's 'Battle of Marston,' full of fire and rapid action; Mr. Madox Brown's 'Chaucer at the Court of Edward the Third,' a brilliant embodiment of mediæval chivalry, splendidly composed, and abounding in representations of individual character; Cross's 'Richard the First pardoning Bertrand de Gurdun,' a noble conception, painted with solidity, first-rate in design; Mr. Pickers-gill's 'Finding the Body of Harold,' sound in drawing, impressive in effect, and learned in composition. All these works, in which the figures were life-size, had serious and important subjects; they were all distinguished by high qualities of design and execution, and especially were remarkable for a restrained dignity of treatment. In the presence of these achievements we had every reason to believe that the English school had a great future before it, that some of our artists would have opportunities for great decorative work, the only means by which a standard of style may be maintained in a country.

After the larger canvases, but belonging to the same class, were, we must note, MacIver's 'Christ-mas in the Olden Time' and 'Ordeal by Touch,' characterized by his strong individuality, and of great artistic power; Dyce's beautiful 'Jacob and Rachel,' his 'Joash shooting the Arrow,' and his tender and graceful 'Virgin and Child'; Mr. Herbert's severe and earnest 'Lear and Cordelia' and 'John before Herod'; Mr. Poole's highly poetic 'Job and the Messengers'; with other kindred pictures by Sir Noel Paton, Mr. Dobson, and Eastlake. Strongly distinctive in style, though selecting analogous subjects, were two of the leaders of the pre-Raphael movement (Mr. Madox Brown was another), Messrs. Holman Hunt and Millais, the former exhibiting his 'Light of the World,' 'Claudio and Isabella,'—so well known by engravings,—and 'The Strayed Sheep'; the latter his 'Order of Release,' 'Return of the Dove,' and 'Ophelia.' These, again, were all subjects of strong dramatic interest, mostly taken from the

Bible or Shakspere, they were pictures of high quality, having each marked individuality, yet all bearing the impress of the same school.

The most numerous class was naturally that of cabinet pictures, foremost in which stood Mulready, who may be taken as typical of the English school of a quarter of a century ago. His pictures showed close and intelligent study of the masters of the Dutch school, the one nearest allied to us by the most binding influences, those of race and religion; he mastered their principles, and worked out for himself—keeping within the lines of native traditional art—a style entirely original and modern. These remarks apply in some degree to the contributions of Leslie, who, with other works, had his 'Catherine and Petruccio,' 'Uncle Toby and Widow Wadman'; and 'Sancho and the Duchess'; Egg, with 'Buckingham' and 'Peter the Great'; Philip, with the 'Scotch Baptism' and 'Seville Letter-Writer'; Messrs. Webster; Frith with his scenes from the 'Bourgeois Gentilhomme' and 'Good-Natured Man'; Elmore, 'Religious Controversy in the Time of Louis the Fourteenth'; and Ward, 'South Sea Bubble' and 'Sleep of Argyle.' By Mulready it is only necessary to enumerate 'The Wolf and the Lamb,' 'The Wedding Gown,' 'Whistonian Controversy,' 'The Butt,' and 'The Cannon.' Each of these pictures was brimful of point, delicate observation of character, genial humour or healthy sentiment, and always presented a well-told story or animated picture of life and manners.

Animal painting was represented by Messrs. Ansdell, Cooper, and Landseer, among whose nine pictures were 'The Blacksmith's Shop,' 'Jack in Office,' and 'The Sanctuary.' In landscape we were decidedly strong; there were the best works of Holland, Stanfield, Danby, Roberts, Pyne, Messrs. Linnell, Anthony, and Oakes, thoroughly English in character, and many of them able to hold their own beside the choicest landscapes of any school. The portraits were contributed by Watson Gordon, Sir F. Grant, Sir W. Boxall, Mr. Knight, and others—good sterling work worthily upholding the tradition of the school, though not attaining the excellence of the painters of the end of the last century. It will, of course, be understood that space has only allowed us to enumerate a few names from each class.

Broadly stated, the characteristic of the school was a strongly marked nationality, which always gives a permanent interest to work, a well-told story was insisted on, the subjects, whether historical, poetical, pathetic, or humorous, were clearly conceived; all accessories, to the smallest detail, were introduced to carry out the central idea. One had the impression of men working in a state of society where there was freedom, settled order, and material prosperity, not, perhaps, any strong ideal aspirations; at the same time there was no gross vulgarity or craving after mere display; if political tendencies were shown they were invariably liberal, and poverty or misfortune was regarded with sympathy and tenderness. The technical qualities, as must always happen, were in harmony with the subjects; there was little that was academical or learned, and scholastic design, for its own sake, was not sought after or greatly valued: still, sound, careful drawing was attempted, and nearly always attained; the colouring was bright, pleasant, and transparent, occasionally lapsing into garishness; the painting more inclining to thinness than impasto; in short, in the matter of execution, genuine honest work was for the most part the rule. What was excellent was the result of native growth; the school, partly from necessity, but more from inclination, had kept itself apart, and hitherto had been very slightly affected by foreign influence. That it had already arrived at the end of a period was apparent from the advent of a group of young men styling themselves the pre-Raphaelites, who felt there was something more in Art than was expressed in the work which passed current in the exhibition of the Royal Academy. They set before themselves the aim of a more direct and absolute representation of Nature, and sought for subjects of a more pro-

foundly poetical type than those hitherto attempted; their affectation of mediævalism and archæology was but an accident, an excrescence which would soon be thrown off, was very evident, for the origin and tendency of the movement were essentially modern; it was the same impulse in art which in poetry and literature had found expression in the works of Messrs. Browning, Carlyle, Tennyson, and Dickens. The fresh point of departure it gave to English Art was unquestionable; to what ultimate results it would have led, had our artistic institutions been freer, it is difficult to determine. The opposition it encountered, the defection of Mr. Millais, together with the abstention from exhibitions of Messrs. Rossetti and Brown, prevented its full development, and very much narrowed its influence, which promised to be in every way beneficial.

It was essentially a national movement, and would have prevented the introduction of the foreign element, which was clearly perceptible after 1855, and which, more than anything else, was the cause of the comparative weakness of our contribution to the Exhibition of 1867.

There the artists who had previously exhibited such brilliant examples of their ability were decidedly inferior in the quality of their works. True, there were some additional names who sustained the recognized character of the school, in a few instances with great force, as, for example, Martineau's 'Last Day in the Old Home,' which had all the dramatic power we had been accustomed to display, with an earnestness of intention and mastery of painting acquired in the studio of Mr. Holman Hunt. Still our work generally had lost much of its native freshness and flavour, without arriving at the standard of the best foreign art. Instead of the old point and concentration, we were becoming diffuse and unsubstantial in treatment and vague in subject. We had put away much of our insularity, we had discarded many eccentricities of colour, in smaller matters perhaps our drawing was more accurate, but these gains, desirable in themselves, scarcely lifted us above the level of respectable mediocrity. It was also observed that there was an absence of works of historical and poetical interest of the character we have described in the former Exhibition.

Hence we arrive at the conclusion that the attempt to work in the method of the modern foreign schools, to assimilate their mode of execution and treatment, to regard subjects from their point of view, had not been to us an advantage. Neither had the advance in national prosperity, and the consequent increased demand for works of art, spurred our artists to the attainment of greater excellence. On this matter something may be due to the difference of taste between men who had suddenly acquired riches, and those who from education and position had more knowledge of works of art. But the main cause of our stationary or retrograde position was the fact that in artistic matters we still retained the system of protection, not in relation to foreigners, but among our own artists. The system may not have been harmful when England only possessed and could give employment to a handful of painters; but when they had increased a hundred-fold, privilege then asserted its deadening influence in hindering growth and destroying originality, which is the life-blood of Art. In France this had been discovered long since, and the power of the oligarchy, who had wished to keep the direction of art in their own hands, had been entirely abolished. Hence the great development of art in France. If the same thing had happened in England, English pictures, like English merchandise, would have found their way into every civilized country. Good work, especially if it have a native flavour, finds its way everywhere; we are afraid that the amount received for English pictures sold out of England is almost nil.

Coming to the present Exhibition, we are glad to report that the English Department shows a decided advance on that of 1867. The works are collected in five rooms, that on the whole have a bright, pleasant appearance; the walls are a low-

toned red, with black dado; cocoa-nut matting covers the floor; some marble statues and flowers give a suggestion of elegance to the display; the lighting is well managed, perhaps a little raking when the sun shines strongly. The principal drawback is the limited space,—how limited it is will be understood when we say that Mr. Alma Tadema's 'Roman Emperor' and Mr. Pettie's 'High Treason,' both having small figures, are placed so high as to be practically out of sight. The works of the different painters are, in most cases, brought together, and generally with good result. There is a little too much of the conventional arrangement, whereby some pictures are arranged as foils to others; for instance, a quiet landscape, by Mr. Mark Fisher, is so placed that it serves to heighten the effect of two scarlet canvases by Mr. Millais, which is manifestly unfair to Mr. Fisher, who, however desirous he may be to assist a brother artist, can hardly we think be willing to do so to the entire obliteration of his own work. After all, an exhibition is intended for the display of the individual contributions, and not for its effect as seen from the middle of the room.

Looking round the Exhibition we find that the canvases generally have increased in size, in comparison with those of former years, without corresponding increase in importance of subject. Here, as in 1867, there is no large historical work, and cabinet pictures of the class in which we were pre-eminent are few. Among the veterans of 1855, Mr. Frith has five works, the most important being his 'Railway Station' and 'Derby Day,' but this, it is to be regretted, is a replica. Mr. Elmore has his vigorous and brilliant 'Lucretia Borgia' and four others; Mr. Ward his 'Alice Lisle' and two others. Mr. Armitage only sends one picture, 'The Emancipation of the Serfs,' and Mr. Cope his 'Royal Academy Council.' Landseer is represented by half-a-dozen canvases, important for size, but otherwise showing his inherent weakness of execution,—all save the 'Sick Monkey,' which from every point of view is admirable, if not his absolutely best work; there are artistic qualities in it that he never excelled. Four of John Philip's canvases have been sent, all small and comparatively unimportant, except his 'Round the Brazier,' which may be considered a typical English picture, abounding in point, life, expression, and pleasant humour, brilliant in execution, though occasionally weak in drawing, bright in colour, and thoroughly genial. It represents a phase of art it would be a misfortune altogether to lose. It will, of course, be understood that in this notice we pretend to no description of the pictures individually; they have, with scarcely an exception, been described in the *Athenæum*, and we suppose are tolerably well known by our readers.

Proceeding on the system of contrast, one end of the largest room has been devoted to the works of Mr. Watts, supported by Mr. Burne-Jones and other men who may be said to be his disciples. The other end has been principally covered by the portraits and landscapes of Mr. Millais, the central point being his 'Yeoman of the Guard,' astonishing in force and relief, and believed by French painters to be a gigantic water-colour, as they mistake Mr. Burne-Jones's 'Merlin and Vivian' for a pastel. This may in part arise from both pictures being covered with glass, a practice which, after this experiment, will hardly be repeated in the case of large oil works. It may be judicious to glaze small, highly-finished oil pictures like those of John Lewis; in other cases glass is simply an unmitigated nuisance. Take the case of Mr. Watts's 'Love and Death,' which is really a fine design, but seen through glass the execution seems feeble and uncertain, the modelling deficient, and the colour opaque. The same with Mr. Burne-Jones's single oil picture; you see fragments of gorgeous and splendid harmonies of colour, but to take it in as a whole is an impossibility. Still, with this drawback, one is impressed by the intensity and concentration of the conception, the strong grip the painter has over an exceed-

ingly dramatic subject. If only from this point of view, Mr. Jones's work is of inestimable value now, when a fashion seems to have set in for vagueness of subject, beings of no particular sex doing nothing in particular; empty colourless canvases, pale ghosts of pictures! We cannot agree with the charge that Mr. Jones only reproduces the art of an older time, for, though some are constantly reiterating that Mr. Jones gives us nothing but pasticcios of Carpaccio and Botticelli, it will probably be found that he is among the most modern of painters; certainly, when he takes up a canvas, he always has something to say which appeals strongly to not the least intelligent part of the community. In this matter of subject, what an infinite loss it was to English art when Mr. Millais ceased to continue that delightful series of idyls and love scenes in which were included the 'Huguenots,' 'Order of Release,' and 'Autumn Leaves.' Here, with a couple of landscapes, some portraits, among them 'The Three Sisters,' lovely in colour and expression, though vaporous in the draperies and accessories, he has scarcely a picture pretending to dramatic interest, except the 'Gambler's Wife,' and that the slightest. In point of painting this little work is a masterpiece, vastly superior in all artistic qualities to his larger works. It is sad that we have to speak of Mason and F. Walker among the past; their works here show how thoroughly original and national both were. What tender and sympathetic pictures of English country life they gave us! Both may be said to have staunchly upheld the tradition of the school, though the work of Mason shows the influence of Decamps, and also in the 'Maremma' a profound study of Titian; but the study of the old masters is never destructive of originality or national character. F. Walker is only represented in oil by one work, 'The Old Gate.' The background is so lovely one would hardly wish any of it away; still we feel if it had been smaller, in relation to the figures, the picture as a work of art would have gained immensely. A very English picture is Mr. Calderon's 'Last Touch.' Here the incident is cleverly worked out; the comedy is perfect, while pretty faces, harmonious colour, and transparent, sprightly painting unite to please and delight us. This is the most characteristic and, from one point of view, successful of Mr. Calderon's seven contributions; the others are more French in sentiment and also in method of execution, except, perhaps, the 'Margaret,' which is very refined. Mr. Leslie is in great force with the pictures we know so well, 'The Visit to the School,' 'Pot Pourri,' 'Celia,' and two or three others. The maidens are still as innocent, demure, and pretty as ever. Mr. Marks has three pictures, 'St. Francis preaching to the Birds,' 'What is it?' and the 'Apothecary,' which tells as the most important. This is full of character, intelligence, and sly strokes of humour; no less admirable are the care and mastery of painting, though we are inclined to think if Mr. Marks was to discard the Leys influence his work would acquire additional value and attractiveness. Mr. Crowe is well represented by his 'French Savants in Egypt'; portraits, costume, accessories are studied with marvellous accuracy, but these are the least valuable part of the work, which in technique shows decided mastery. Two striking little cabinet pictures are Mr. Hodgson's 'Armourer' and 'Knife-Grinder.' They show clearly where Mr. Hodgson's forte lies.

It is rather difficult to know in what category to place Mr. Leighton's works; he sends the 'Elijah,' 'Music Lesson,' and portrait of Capt. Burton. They are dissimilar to any English work, and we know no foreign school to which they are distinctly allied: the French opinion that they resemble M. Cabanel's art is inaccurate. We suppose they may be taken as cosmopolitan; they are the work of a consummate master; they compel our admiration, but they do not sway our hearts, as they would if the artist deigned to look down on this poor, workaday England of ours. Greece has left us a noble literature, examples of perfect art, but can they be repro-

duced? In each generation artists arise who think they can. Unhappily, all they agree on is to set aside the works of their predecessors, and to qualify their attempts by depreciatory epithets. Few among the contributors show such a complete series as Mr. Alma Tadema, who sends ten of his lately painted and most important works. In method of painting these, too, are distinctly different from the rest of the collection, though 'The Roman Garden' approximates closely to the English style, which Mr. Tadema may possibly end by adopting; grafted on his own style, the result of foreign training, we should have every reason to expect the most valuable results. Whether he will ever desert the not very genial company of *blasé* patricians, unbenevolent despots, mercenary legionaries, and frenetic bacchantes remains to be seen. That he could give us beautiful pictures of a gentler dispensation we entirely believe.

The Scotch school is not so numerous here as generally on the walls of the Academy. Mr. Pettie sends seven pictures, two of which are portraits, all abounding in vigour and dash; Mr. Orchardson five, the most important of which is his 'Queen of Swords.' Nothing can be more delicate in colour than this picture; the variety of tints of pearly, tender grey has the most delicious effect. The light shimmers and fluctuates on surfaces of silk and flesh in a most fascinating manner. One cannot but regret that, with such rare gifts, Mr. Orchardson leaves important parts of his pictures so incomplete; the face of the Queen is most charming, but the other ladies are mere sketches; the same is the case with the men. Why should their legs be all alike? There is a picture in the French Court, by M. Gérôme, of a lot of shoes at the door of a mosque; each pair have a distinct individuality, and we seem, in looking at them, to be able to tell the personality and character of their owners. How much more valuable would Mr. Orchardson's pictures be if he could only impart some of this earnestness and attention to important detail to them!

In the class of painting in which one would naturally suppose our school would be pre-eminent, landscape, we regret to say the samples are neither numerous nor of remarkable excellence. There are some large canvases by Messrs. Cole and Brett, in which the colours are unmistakably vivid. Mr. Millais also contributes two landscapes of large size—one, 'Chill October,' is perhaps his most successful work in this department; if the sky did not show a certain indecision and uncertainty of painting, it would leave nothing to desire. There is no doubt that this mania for size in the case of landscapes is not conducive to the attainment of the highest qualities. It originates, probably, in the desire to make an impressive appearance in an annual exhibition; but we question whether it is the result of the natural inclination of the artist, and its products are assuredly often an embarrassment to the purchaser. We have heard of one gentleman who, having given fifteen hundred pounds for one of those white elephants, would, when he got it home, have willingly given five hundred pounds more to have it reduced to half its size. That gigantic proportions are not necessary for impressiveness of effect is patent from a small panel here by Mr. James Macbeth, which could be measured by inches; in sentiment, richness of colour, and largeness of manner it is most masterly. But on question of size our landscape painters have only to refer to the masterpieces of Ruysdael, Hobbema, and the other Dutch masters; or, if they want examples nearer home, let them consider the landscapes of our own water-colour painters, who for rendering all the effects of nature with a choice-ness and sentiment which are perfectly satisfying seek no more than one or two feet of surface.

Portraiture has been a branch of art in which the school has never lacked efficient representation. This may be said of the specimens here. Of the older men we have a satisfactory example in 'Lord Gough,' by Sir F. Grant. Mr. Leighton, here on solid ground, has produced a masterpiece in his 'Captain Burton.' Mr. Millais's 'Duke of Westminster' is too well known to need more

than mention. So of works by Messrs. Watts, Wells, Oulless, and others. There is among our painters in this department little chance of their being led away by the modern foreign schools; at the same time there is no question but that they might add enormously to the impressiveness, picturesqueness, and power of their work by an earnest and continual study of the portraits by the old masters.

Taking stock, as it were, of the entire collection, of which the above jottings necessarily only give a partial notion, we arrive at the conclusion, making allowance for the drawbacks previously hinted at, that the school clearly shows signs of progress. There is not the unity of aim and style which gave it a distinctive character in 1855; there is much of the indecision one would expect to find in a transition state; but the augury for the future, if we rightly interpret the signs, is entirely hopeful. English Art, we may venture to anticipate, will enter on a new phase, resulting in a broader style, more earnestness of purpose, increased mastery of design and execution, and not without the dramatic intensity, geniality, and raciness of the soil in which our other imaginative creativeness has shown such vigorous growth.

Much, however, will depend on the abolition of privilege and protection. When that will be brought about, and whether by the patriotism and good sense of the protected or by the pressure of public opinion, remains to be seen. That the time is not far distant is certain. The notion has a right to demand that its artists shall render it full and unstinted service, that Art shall not be cribbed, cabined, and confined for the benefit of a few—in reality they themselves being equally the victims of the system. Would literature and science have attained their present position if the publication of their products had rested in the hands of a self-elected body? After all, the matter resolves itself into one single article: that the arrangement of our National Exhibition shall be the work of a committee elected by the whole body of the exhibitors.

A last word, and it is to express a regret: neither Mr. Poole nor Mr. Hook has sent contributions; and English Art, on an important occasion like the present, appears before the world shorn of a portion of its strength by the absence of any work from Messrs. Holman Hunt, Rossetti, and Madox Brown.

THE ROYAL ACADEMY. (Second Notice.)

At least one of the statements made by the Chairman, Sir John Gilbert, at the Academy banquet, will probably be hailed with no little interest. The facilities offered for a sound and comprehensive Art education, free of all charge, is indeed a subject of considerable importance. In the Academy schools are a large number of students of both sexes, and the system of training embraces drawing from the antique and from life, instruction in anatomy, painting from the life (both draped and nude), together with opportunities for studying the other branches of the Fine Arts under competent professors. In addition to the natural feelings of emulation aroused in the students, inducements to excel are offered in the form of prizes—medals, a travelling studentship, and other rewards. Sir John Gilbert very naturally referred to this branch of the work undertaken by the Royal Academy, probably with the idea of showing that whilst the organization of our chief Art institution may be very far from perfect, the large revenues, derived to a certain extent from the public, and in the disbursement of which the public has therefore a right to feel interested, are partially employed in giving sound instruction to students in the principles of their art. Now that the R.A.s must have begun to experience the advantages of a change from their cramped and inconvenient rooms at Trafalgar Square to their present more commodious quarters at Burlington House, it would be wise in them considerably to increase so important and popular a branch of the institution as the schools; with the

ample revenues afforded by the Turner, Gibson, and Chantrey bequests, and from other sources, the Academy might well do more for Art education than it at present effects.

And now to continue our remarks on the pictures.—

Mr. Davis, in the four medium-sized pictures he sends, is one of the strongest contributors to the exhibition, and, although an animal-painter, the landscape portions of his subjects are not less learned and thoughtful than the rest of the work. The object of the painter has been, in three of the works, to realize certain effects observable at different periods of the day. *Mid-day Shelter* (No. 134) represents a group of cows and calves sheltering themselves from the meridian sun in the pleasant shade of some trees on the bank of a river, whilst in the bright stream itself some of the animals stand lazily enjoying a mid-day bath. Mr. Davis, a close student of nature, and absolute master of the branch of Art he has chosen, has outlined his black, dun, and dappled cows, in their various postures, with boldness, and painted them with firm, solid touch. With a large portion of the work in shadow thrown from the trees, through which, however, the sun shines pleasantly at intervals, the scene altogether is one of calm repose, fully realizing the painter's suggestion of sultry noon. We note with pleasure the artist's careful attention to every detail; not a tuft of grass on the river bank but has been attentively studied; not a shrub or tree but bears the impress of nature. Some sheep on the downs—*Afternoon on the Cliffs* (147)—is Mr. Davis's second work, the slanting beams of the later-day sun throwing long shadows on the grass, and just touching the backs of the animals as they move along; in the distance the sea. Again we note the artist's careful handiwork, his thoughtful touch, loving rendering of nature, and perfect realization of the motive of his work. *Evening Light* (175), Mr. Davis's third and last picture of this series, presents a splendidly drawn dark-coloured bull (remining one of Paul Potter), white cow and calf—mid-distance of green fields—and far away the sea shore, the whole being lighted up with the last gleams of the setting sun. Nothing could be more vigorous in execution or telling in effect, and the three works form a complete and perfect fulfilment of the artist's idea of reproducing effects of different periods of the day. "*The lowing Herd winds slowly o'er the Lea*" (615), also by the same hand, is a beautiful illustration of the words in Gray's 'Elegy,' the group of cattle moving slowly homewards strongly suggesting the sentiment conveyed in the poem.

Mr. Frith, wishing apparently to emulate Hogarth, sends a series of five small pictures, to which he gives as a title *The Road to Ruin* (Nos. 291-295), placing before the spectator the history of a man who, commencing life at college, after a course of folly, terminates his career by his own hand. In the first scene the young man, with a number of comrades, is engaged at a table playing cards, in a room in his college. One of the party is asleep on the sofa; and another, pulling aside the window-curtains, shows day beginning to break. In the second scene the hero of the story is at Ascot, in the ring, betting-book in hand, surrounded by the sharpers and scoundrels frequenting such resorts, who, of course, are evidently anxious to secure the bets the silly fellow is freely making. A third scene, and the man, now a husband and a father, is being arrested for debt, in presence of his family, by a couple of bailiffs. In the fourth picture the scene changes to Boulogne, where it may be supposed the hero of the story has fled from his creditors and impending ruin. Here he is represented in a miserable room, seeking to eke out a living in literary work, and dunned by his French landlady for rent he is unable to pay. The last scene of all introduces us to a wretched garret, in which the now-desperate man is pictured locking the door, that he may not be interrupted in the cowardly act of suicide he contemplates, with the pistol lying on the table. Such in

brief is Mr. Frith's subject, and, whatever opinions may exist as to the motive of the work, in all other respects those cognizant of Art should be agreed upon its merits. A painter can have no grander object than to teach a moral lesson in his work; but there are two ways of doing this: the one, as with Hogarth in his "Rake's Progress," where he expressed his intention with dignity and an impressive power making all things subservient to the motive of his work; and the other, a trite, tame, commonplace method, carrying no weight except with those ignorant of Art, and impressing only the superficial and thoughtless. Mr. Frith's works are eminently wanting in freshness of idea; they are sensational without being impressive, and they are over-laboured in execution—particularly in the modern costume, which is as a rule sufficiently ugly and offensive without being emphasized. This series of pictures goes hand in hand with 'The Derby Day' and 'Ramsgate Sands' as a monument of misapplied labour.

Mr. B. Riviere has proved himself gifted with somewhat opposite faculties, and can at the same time exhibit the highest sentiment, as in his 'Daniel in the Lions' Den,' and keenly appreciative humour, met with in his picture of 'Circe.' He on this occasion is represented by four works; one of these remarkable for sentiment; in the other three humour predominates. His *Persepolis* (20) is a subject taken from Mr. Fitzgerald's translation of Omar Khayyam's 'Rubaiyat,' and represents a ruined palace, with its noble terraces, broken columns, and great flights of steps, seen by moonlight, with lions prowling about the ruins,—

They say the lion and the lizard keep
The courts where Jamshyd gloried and drank deep.

One cannot but feel impressed with the desolation of a scene which, under the pale, pure light of a moon which knows no change, speaks of changing dynasties, of the fallen power of a great king, whose former palace is now the resort of reptiles and wild beasts. The silvery-grey tones of colour and luminous moonlit atmosphere add greatly to the poetical feeling of the picture.

There is but a step, it is said, from the sublime to the ridiculous, and in the next work by the same hand we encounter an example of the aphorism: it shows a flock of geese making their way through a gate in a country lane, their progress being partially arrested and doubts aroused at sight of an old battered hat lying in the path. *An Anxious Moment* (392) is the title of the picture—a title strikingly illustrated by the raised heads and necks and frightened looks of the birds. The mass of white in the breasts of the geese is pleasantly matched with the reddish-yellow colour of their bills, and a bright strip of green meadow or orchard in the background. *Sympathy* (496), another of the artist's pictures, is a portrait of a little girl in a light-blue dress, seated before a door, closed possibly against her, at the head of a flight of stairs, whilst an old favourite, in shape of a white terrier dog, presses his cold nose sympathizingly against her cheek. Rather slight in execution, the colouring—child's blue dress, yellow stair-carpeting, and chocolate-brown of the banisters and lighter tint of the door—is effective, and the suggestion of childish troubles and animal sympathy, to say the least, amusing. Two little girls forcing their pet dogs to take a bath in the sea, *Victims* (1008), is Mr. Riviere's fourth and last work, and we scarcely like to add—what is, however, the fact—that the dogs are so well painted as almost to put their two-footed friends out of court.

Of Mr. Erskine Nicol's four works, perhaps the better are *The Missing Boat* (534) and *The Lonely Tenant of the Glen* (247). In the former, an aged, weather-beaten fisherman, standing at a sea-wall, against which the waves are dashing, seeks to point out, through the blinding mist and spray, to an anxious-looking woman at his side some object at sea, which he probably believes may prove to be the "missing boat." A lad trying to peer over the wall and several figures in the background complete the group. The interest and, indeed, the

merit of the work centre principally in the face of the old fisherman, which is a fine example of sound, solid painting and remarkable study of individual character. 'The Lonely Tenant of the Glen,' an old dame in high white cap and yellow shawl, carrying on her back a great bundle of heather, which, in its purple, brown, and yellow tints, furnishes splendid opportunity for colour, is trudging her way homewards down the Highland glen, which, with distant blue hills and otherwise picturesque aspect, is in itself a delightful study of landscape.

Mr. Burgess, the new Associate, sends but one work, which is certainly an example of careful study. *Childhood in Eastern Life* (589) pictures an Arab home, in which a little boy, son and heir of the house, upon a luxurious ottoman, with his lap full of fruit, is being pampered and made much of by his father, seated at his side, whilst three little girls, the neglected daughters, are standing looking disconsolately and wistfully at their over-petted brother. Two Arab merchants on the right of the picture offer their wares, beads and trinkets, to the little "lord of the creation." The composition of the picture and the colouring, the boy's yellow satin costume, Persian tiles in the background, robe of the Arab on the right, and painting of the accessories generally, show very careful handling, and are better than the outline, which in some portions, like the feet of the little girls, is far from accurate.

To refer to some of the portraits, which, as we before indicated, are not unworthy of the high reputation of the British school in this branch of art,—Mr. W. W. Oules sends five works, and, although mere likenesses, and not dealt with after the manner of Titian, Van Dyck, Reynolds, or Lawrence, who so frequently transformed their sitters into divinities or historical characters, are nevertheless so strong in individual character and of such excellent workmanship as at once to arrest attention and admiration. *Colonel Loyd Lindsay* (65), a fine, true, strongly painted three-quarter portrait, in grey volunteer uniform, is an example of this. The spectator will here note with pleasure that Mr. Oules, in this, as indeed in his other works, ignoring the traditional pillar and curtain background dear to portrait painters, confident in his own strength, trusts simply to light and shade for due relief of the figure. The colouring is exceedingly harmonious, the grey uniform with green facings, red sash, and white map on the table contrasting both forcibly and pleasantly with the flesh tints. *J. D. Dent, Esq.* (232) is another impressive study, the face nearly in profile, right hand holding a whip, grey coat, red necktie, and the hands splendidly painted. *Sir William Wright, Chairman of the Dock Company at Kingston-upon-Hull* (429), picturing Sir William seated at a table with full face to the spectator, equally powerful in execution, is strong in expression; and we observe that the artist, unlike many of his compeers, evidently makes careful study of the hands of his sitters, so that they also partake of the individual characteristics of the original. *James Cropper, Esq.* (928) and *The Earl of Dalhousie* (1377), the two other heads by Mr. Oules, are not less sound or worthy examples of his art.

Mr. Pettie, R.A., exhibits an effective portrait, *S. Taylor Whitehead, Esq.* (204), a light-haired man with auburn beard and moustache, who, in his black velvet doublet, frill, and the heavy gold chain around his neck, seems to recall work by one of the old Italian masters; but the picture is too inexplicit for Antonio More. We of course remember Mr. Pettie's portrait last year of a well-known living novelist, whom he represented in armour, but are inclined to question the taste which would transform those still among us into armed knights or seventeenth-century worthies.

We have referred to Mr. Poynter's beautiful study which he has made a subject as well as a portrait, 'Mrs. Langtry'; and to Mr. Watts's 'Lady Constance Lawley'; and may not pass altogether unnoticed *Florence* (195), by the latter

master, a profile head of a young lady, with golden hair, frill round the neck, brown dress and background; a work very fine and powerful in colour and pure in expression.

Mr. Sant, R.A., in *Lucy Beatrice Nolan*, Daughter of T. B. Horsfall, Esq. (211), furnishes a fair example of his style. The portrait, a whole-length of a pretty blue-eyed little girl, standing at a garden wall, wearing her hat and with her hands behind her, is attractive. The colouring is not unharmonious, but wants depth and power, and the execution solidity. Another of Mr. Sant's works, *Constance*, Daughter of Sir Thomas Fairbairn, Bart. (234), is a whole-length of a young lady pulling aside a curtain as she enters a room, the picture being hung as a companion to Mr. P. R. Morris's *Mrs. Frederick Leyland* (227), a graceful, dignified whole-length portrait, in white dress, the lady holding in her hand a fan, her golden-coloured hair being pleasingly relieved against a rich brown drapery background. We are, however, disposed to think there is more true art in a small head study by Mr. Sant of a little girl, hung in the first gallery, called *Little Zúrah* (45), than in either of his more important works.

Mr. Wells, R.A., in his several contributions, has, perhaps, nothing finer than his *Mrs. Percy Chapman* (116), a very graceful, well-posed figure of a lady, holding aloft a casket, the execution throughout being particularly careful.—Sir D. Macnee also sends two exceedingly able portraits in *Sir James Bain*, Lord Provost of Glasgow, 1874-77 (178), and *The late James Hosier*, Esq. (207).

THE SOCIETY OF PAINTERS IN WATER COLOURS.

(Second and Concluding Notice.)

OUR second notice of this exhibition must be brief, although we have to deal with the landscapes, which are perhaps the best pictures in the collection. The most noteworthy fact regarding the Water-Colour Society's show is one that comes out with astounding certainty on going from one gallery to another. It is this—the imaginative, the so-called poetical, the dramatic, have no existence on its walls. Sacred art is out of the question, historical also; but, apart from these, the only picture with the least nobility of motive is Mr. Arthur H. Marsh's *Lady Macbeth* (No. 90). The level of the Society is the middle-class drawing-room; its exhibition is one for ladies, ladies who have the old boarding-school education in art, and the Council, in its laudable determination to keep out the nude, have kept out two or three of the best artists of the age, and driven others away. Domestic subjects, sentiment in connexion with children, and so forth, are pretty, but they become loathsome by repetition, and thus it is that landscape in the Water-Colour Society is the better part of it.

Nearly the first important work we arrive at in this department is *Whitby Harbour* (14), by Mr. Alfred W. Hunt. This represents a lovely evening at the mouth of a river overflowing with the picturesque. The full, luxurious tone of the horizon, with the hill crowned by the minster-like remains, is truly charming. Below, the tide seems to be out, and an old ship, "the 'crazy' Jane in her last berth," lies in the still water. This water, reflecting the colour of sky and distance, is true, thoroughly studied, and admirably expressed. Mr. Hunt has another *Whitby* scene, under similar conditions of effect, and equally successful, although the work is not of equal consequence; it is *A Creek in Whitby Harbour at Low Tide* (242). His third is very different: *Low Tide on the Scaur—a Case for Plimsoll* (130), a title altogether objectionable, the case being nowhere apparent. Women creep about in the shallow water picking up something under a mighty cliff, of conglomerate rock apparently, powerfully expressed, a calm distance retreating with broken rocky islands behind.—Mr. Thomas Danby next meets us with *A Spring Morning* (19). This, like all his works, is unaffected and manly, and it is pleasant to see that such qualities do not stand in his way on these walls, where so much of the overdone and questionable prevails. This 'Spring Morning' is fresh

and genial; observe on the surface of the cool water the circle made by the leap of a trout, a suggestive incident. *The Arthog Hills*, near Barmouth, (140) and *The Rapids above Pont-y-Cufyn* (188) are both fine, but his most masterly picture is his fourth, *The Wilds of Wales* (35).—*The Evening Breeze* (21) brings us to a very different man, Mr. Francis Powell, whose five pictures are certainly among the most accomplished of the year. Nothing can exceed the vigour and truth of his study of broken granite in *Fallen Rocks* (141), nor the peril of the brown boat in the transparent sweep of the mighty green wave in *The Squall* (61). In 'The Evening Breeze,' too, the sea becoming darkened by impending clouds behind us is admirably expressed. Mentioning the sea reminds us of others who may be properly called masters in their art.—Mr. H. Moore is a productive exhibitor, and every one of his works shows a distinct conception of a scene or condition of nature. Of these, *A Fresh Breeze* (148) is one of the most excellent works here; observe the tender gradation, the light preserved on foreground, the admirable sea drawing, and the peculiar blue of the water, all wonderfully fine. *Fishing Boats Going Out* (264): note the successive waves indicating good weather far at sea and yet fresh, delightful to the fisher; and do not forget to look at every one of his other works.—Mr. E. Duncan, the veteran of the Society, is as varied and fresh as ever. His most important contribution is *Sunset* (136), an upright picture, the sands at ebb, a work full of incident.—Mr. T. M. Richardson's principal picture is *The Via Mala*, Grisons, Switzerland (54), the wonderful scene every one so well remembers, most effectively represented.—Mr. Edward Goddall is in great force. *The Aqueduct of the Alhambra and Gardens of the Generalife* (32) and *The Gate of Justice*, Alhambra, (290) are examples of miraculous expertness in the expression of rough wall surface in the light and shade of a tropical sunshine. We wish we had space to particularize all his other examples.—Mr. George Fripp appears only on the screens, so that his works are small, though very good. Observe *The Thames at Bray*, Evening (232).—Mr. C. Branwhite is also well represented, but of all the elder men the most attractive this year is Mr. Dodgson, who has attained a perfect mastery over his materials, and has a broad, vigorous, free method of using them. His *Hawking Party* (27), his *Holiday* (67), and his *Riverside* (137) are equally effective, both near and at a distance.—Mr. William Callow makes his last appearance on the field where so many of his triumphs have been achieved. We take leave of him with regret.

To return to the younger members. Mr. G. P. Boyce has three pictures, all interesting in the highest degree. One of these, indeed, seems caviare to the million, partly, no doubt, from the blackness of the local colour, but archaeologically it is of the highest interest. It is "The Saxon Church," *Bradford-on-Avon*, Wiltshire (118), one of the most curious and valuable remains we have of our earliest architecture. Two of his other works are similarly peculiarly interesting, apart from their lovely purity of colour. These are *Ancient Tithe Barn and Farm Buildings near Bradford-on-Avon*, North View, and the same, West View (219, 42). His remaining contribution, *Valley of the Avon* (268), a scene in the same neighbourhood, is lovely in colour; the grass painting is admirable, slightly autumnal, under a warm, dry sky, full of the richest tone.—Of Mr. J. W. North's two productions painted at Algiers, the most important—indeed, one of the most important works in the exhibition—is *An English Home in Algiers* (66), a luxurious scene, a country overgrown with flowers, with faint heat in the distance admirably given.—At this place may be noticed *The Old Swan*, Uffington, Berks (82), by Mr. R. Thorne Waite, an excellent subject, charmingly treated; water in foreground, a ferry-boat: observe the swallow skimming past,—and by Mr. Clarence Waite, *Mussel Gatherers* (10), the local colour of sand and tangle completely well rendered.

Of course Venice comes in for illustration, although it scarcely receives its ancient attention. It has been pretty well worked out, and we have discovered its abominable climate for half the year. One of Mr. Birket Foster's two large pictures is *Venice* (106), the Dogana with its surmounting Mercury being the leading object, except a holiday boat, with streamers flying. This is a sound piece of painting, but is not particularly Venetian somehow or other.—Miss Clara Montalba, on the other hand, in *Shipping*, Venice (86); *On the Lido* (230); *San Giorgio* (231); *A Sunny Day*, Venice (255); and, above all, in *The Molo* (166)—has carried away the peculiar atmosphere of the city of the sea. In the latter subject, her most important, the perspective of shipping, the colour of the ducal palace, and of the water, are all true, and a certain brooding darkness, although the picture is bright, impresses us much.

NOTES FROM PARIS.

May 8.

THE gentle souls who find such exquisite delight in Japanese fans and screens will attain Paradise-like joys in the contemplation of the little Japanese erection in the grounds of the Trocadéro. It is surrounded by a garden enclosed by a light bamboo fence. You enter at a wooden gate enriched with carvings of natural foliage and flowers, the whole surmounted by a carving, also in wood, of a cock and hen (the originals, with quaint ducks and other domestic poultry, are in pens near the building). The garden itself, with its broad wooden seats, shaded by large amber-coloured umbrellas, odd little fountains and bamboo huts, looks like a picture from a Japanese fan. But the house itself is the climax, and I shall not be surprised, as the season advances, to see it surrounded by a *chevaux de frise* of easels. M. Jillon last year gave you some pretty Japanese interiors; here we have the actuality. How cool and refreshing those clean pale-coloured dolls' chambers will look in the hot days to be expected! Hitherto rain for twenty hours at a stretch, thunder-storms, and cold winds have been the rule. The floors of the rooms are covered with matting; screens stand against the walls; cabinets full of nicknacks are the only furniture, save a few seats; a sheaf of fans is placed in a vase; a pot or two of bright flowers give a dash of pure colour to the picture. In order clearly to see the interior, the exterior wall has been removed; the flooring is raised some two feet. What gives an air of reality to the whole is the attendant, a real Japanese of the choicest ugliness, his rich coffee-coloured complexion set off by a dark blue silk robe; he wears no shoes, but white stockings, with a division for the big toe, like the thumb of a glove. There he sits in the shade of a corridor, motionless. At first you mistake him for a huge bronze or an idol, if the Japanese have not yet discarded such frivolities. Presently you see him slowly take up a pipe, with a bowl the size of a pea; he fills it leisurely, reverses the bowl into a pot of ashes at his feet, takes one puff and then inhales steadily for about twenty seconds, the smoke all the while pouring out of his nostrils; he then gently knocks out the ashes and resumes his meditative attitude. Serenely imperturbable, absolutely unconscious of the presence of the crowd—who believe he is under the influence of opium,—he seems to be immersed in some profound philosophical speculation; but I am inclined to think his thoughts have a more terrestrial direction, and those deep-sunk little beads of eyes are not so unobservant as they seem, for I have observed him at intervals take down a feather brush and quietly dust some small portion of the floor or wall, on which it certainly required microscopic vision to detect an impurity. If that Japanese records his impressions, there is a chance for a publisher of obtaining some new views of European life.

Many of the Fine Art courts are still in an incomplete state; in some the cases are not even unpacked, and in others the directors are at their wits' ends to find space. Nowhere but for the

English section is a catalogue to be had,—that is, of the painting and sculpture. It is even stated in a Parisian journal that a catalogue of the French pictures is not contemplated—a thing too inconceivable. That the whole Exhibition will be in order before June seems hardly likely, though probably the Fine Art Department will be all thrown open before that time. What will conduce as much as anything to the comfort of visitors will be to have the road and paths brought into some state of solidity. To-day, after the long rain, one has in many places to wade through a sea of mud on a substratum of flint stones.

It was a startling contrast to turn, last Saturday, from the noise and feverish life of the Boulevard des Italiens, the focus of the factitious civilization and ultra-refinement of Paris, with its cynicism and flaunting manifestation of vice, represented by strong battalions of absinthe drinkers and the ceaseless skirmishing of the light cavalry of cocottedom, the shop-windows resplendent with art appealing only to the senses—miracles of skill elaborated but to satisfy a passing caprice,—to break away from this Vanity Fair and pass into the Hôtel Drouot, in the vestibule of which one has to make one's way through a saturnalia even more blatant and sordid than the preceding. Here crowds of Jew brokers are yelling, gesticulating, and disputing over piles of squalid second-hand furniture, unpicturesque ruins of how many a wrecked fortune or faded life! At last, extricating oneself from the unsavoury crowd, one reaches the rooms in which are displayed the few pictures and the very large number of sketches from the atelier of Daubigny,—I may say the studies for the whole of his life's work. On occasions like this, when the painter has been a genuine artist, it is impossible, whether we have known him personally or only through his works, to repress a feeling of sadness. Here before us are the studies on which he spent so many hours of patient industry, of quiet devotion to nature. We see the subjects that arrested him, the passing effects that he rapidly seized; we stroll through the country with him, we know his favourite haunts, his varying moods, his successes and failures, and even his most intimate thoughts. It is impossible to refrain from the regret in the case of an artist of such a distinct individuality as Daubigny, a prolific worker, and whose pictures must be so generally distributed, that these, his sketches, cannot be kept together. One desires it for the same reason we value the letters of a poet: we feel them to be his best biography.

Of the works here set forth two or three large and some score or two smaller are pictures in a more or less complete state; the rest are studies direct from nature, on panels of from eight to twenty inches long; they amount in all to 457 works. By far the larger number of the studies were made in France, some in England, and a few in Spain and the Pyrenees; but Daubigny cared little to represent mountain scenery or distant horizons. His favourite subjects were some quiet pastures bounded by a low upland; a few fields, with a village on the sky-line, and perhaps an apple-tree in the foreground; an orchard in blossom, the banks of a river, or a bit of sea-coast. Occasionally we come to a village street, an end of a farm-house, and more rarely a view of Paris, or, perhaps, the Thames Embankment, with the Houses of Parliament looming through the mist. Erith seemed to be a favourite ground with him when in England. There are views up and down the river, seen from the shore and over the red-tiled house-roofs. There is no want of variety of season and effect; all times of the day from sunrise to moonlight we find represented. Daubigny was always happy in his moon-lights, especially when combining the light of the rising moon and setting sun. He rarely indulged in sunsets, and when he did so sought to render their solemnity rather than their splendour. His favourite aspect of nature was evidently a simple pastoral scene, with the light veiled by some tender grey clouds, not altogether hiding the blue sky. Into studies of this nature he would introduce a

few figures engaged in some rustic operation—a vintage scene in Bourgogne, ploughing or gleanings, a shepherd with his flock, a boy driving a few turkeys to the stubble.

The great charm of Daubigny's work is its perfect naturalness; one sees that his delight in the quiet aspects of nature is genuine, is not assumed or the result of calculation. He evidently did not say, "Other men have painted in this or that style; I will affect simplicity." Such calculated originality, which is at the bottom of all the affectations in Art, was entirely foreign to Daubigny's nature. In harmony with his subjects was his method of execution, which was perfectly innocent of trick; he painted with a frank brush, blending but not tormenting his colour. Though he rarely sought after imposing cloud compositions, his skies are full of fine drawing, and marvellously subtle painting of delicate atmospheric effects.

These transcripts of pure nature, redolent of meadows and hawthorn and apple blossom, suggesting the delights of sweet country sights and sounds, are a rare solace and consolation to one who has tramped over arid asphalt, through miles of clanking, merciless machinery, or down endless perspectives of glass cases, flashing and glittering with the "marvels of civilization." Still are there strong, self-contained souls who can lead a peaceful, devout life: still is it possible for Art to be the interpreter and exponent of nature, to minister to our deepest needs, to satisfy our highest aspirations. Y.

SALES.

THE collection of modern pictures of the English school, belonging to the late Mr. Frederick T. Turner, was sold on Saturday last by Messrs. Christie, Manson & Woods: J. C. Hook, *Beaching the Boat*, 346l. 10s. J. E. Millais, "Charlie is my Darling," 199l. 10s. J. Phillip, "Oh, Nanny," small, 105l. Clarkson Stanfield, *Ancona*, 441l. E. W. Cooke, *Porto del Lido*, 556l. 10s. T. Faed, *The Silken Gown*, 755l. 10s. W. P. Frith, *Twelfth Night*, 183l. 15s. W. E. Frost, *The Sirens*, a small replica of the picture in Her Majesty's collection, 210l. John Linnell, sen., *Harvest*, signed and dated 1865, 525l. John Phillip, *Agua Benedita*, 1,470l. Clarkson Stanfield, *Boats fouling entering the Harbour*, Zuyder Zee, 787l. 10s. T. Faed, *Letting the Cow into the Corn*, 735l. 10s. W. P. Frith, *Bed-time*, 399l. John Linnell, sen., *View near Hampstead*, 399l. John Phillip, *El Picador*, 577l. 10s. Clarkson Stanfield, *On the Italian Coast*, 346l. 10s. T. Faed, *Thoughts of the Absent*, 630l. W. P. Frith and R. Ansell, *The Keeper's Daughter*, 756l. J. E. Millais, *Joan of Arc*, 735l. John Phillip, *Una Maja Bonita*, 462l. T. Creswick, *Near Heckmondwike*, 105l. Clarkson Stanfield, *The Stack Rock, Coast of Antrim*, 661l. 10s. T. Faed, *On the Coast of Arran*, 672l. T. Webster, *The Impenitent*, 409l. 10s. J. E. Millais, *The Romans Leaving Britain*, small study for the large work, 336l. W. Muller, *Near the Village of Gillingham*, 945l. John Phillip, *Uvas Maduras*, 1,249l. 10s. Clarkson Stanfield, *On the River Texel*, 525l. D. Roberts, *A Street in Cairo*, 640l. 10s. F. Goodall, *The Rising of the Nile*, small replica of the picture exhibited at the Royal Academy in 1865, 693l. Clarkson Stanfield, *The Pic du Midi d'Ossan*, 535l. 10s. J. Phillip, *El Cigarello*, taking a quiet whiff, 1,596l. J. C. Hook, *Leaving at Low Water*, Scilly Isles, 1,186l. 10s. Sir E. Landseer, *Highland Nurses*, 1,680l. L. Alma Tadema, *The Siesta*, 315l.; *The Dinner*, 420l.; *The Wine*, 283l. 10s. Rosa Bonheur, *Le Retour du Moulin*, 598l. 10s.; *Chevreuils au repos dans la Forêt de Fontainebleau*, 1,151l. E. Frère, *Les Préparatifs du Déjeuner*, 357l.; *La Sortie de l'Ecole*, 661l. 10s. L. Gallati, *The Prison Window*, 120l. 15s. A life-size marble statue, by A. Tardini, *The Bather*, from the collection of the late Mr. W. Herbert, of Clapham, 220l. Total 26,628l. Two pictures by Turner, formerly in the collection of Mr. Windus and afterwards in that of Mr. Gillott, were next sold: *Going to the Ball*, San Martino, Venice, gondolas, with

figures, evening, exhibited at the Royal Academy, 1846; and *Returning from the Ball*, early morning, the companion picture: each fetched 1,260l.

The following pictures were sold in Paris last week, for francs:—Boldini, *Les Dômes (Versailles)*, 8,000; *Le Piano*, 13,300; *La Lettre*, 4,300; *Venise*, 2,900; *La Seine à Bougival*, 2,700. Corot, *La Forêt de Coubron*, 11,000; *Les Baigneuses*, 8,000; *Les Etangs de Ville d'Avray*, 5,500; *La Chaumière à Etretat*, 3,200; *Marcoussis*, 3,000; *Allée au Bord de l'Etang de Ville d'Avray*, 9,400; *L'Italienne*, 8,000; *Les Bûcheronnes*, 13,500; *Nilsson*, 2,650; *Paysan à Cheval dans la Campagne*, 3,300; *Lisière de Bois*, 2,500. Diaz, *Le Braconnier*, 14,600; *La Famille*, 5,900; *Les Roches*, *Effet d'Automne*, 5,020; *Mare, en Forêt*, 2,720. J. Dupré, *Les Landes*, 4,500; *Le Petit Pêcheur*, 4,000. Fortuny, *Bataille de Tetouan*, 3,020. Jongkind, *Un Canal à Rotterdam*, *Effet de Lune*, 3,050. Madou, *Le Portrait*, 6,550; *Intérieur de Cabaret*, 5,950. Manet, *Le Bon Bock*, 10,000. Vollon, *Le Chaudron*, 3,350.

Five-Art Cassip.

THE committee of the Thirlmere Defence Association have determined to oppose the Manchester Water Bill in the House of Lords, and have issued a report of their proceedings up to the present time, with an appeal for a further sum of 2,000l. When it is remembered that the feeling of the House of Commons was so strongly against the bill that its rejection on second reading was only averted by the promise of a Select Committee, armed with special powers to inquire into other sources of supply, with a view to avoiding the introduction of engineering works into the Lake district, it is certainly very unsatisfactory to find how little the members of that committee appear to have acted up to the spirit of their instructions. The committee profess to recognize the public value of the beauty of the scenery, but attempt to protect it only by one illusory clause, while they actually repeat from the lips of a landscape gardener the stupid assertion that the works will enhance the beauty of the valley. If there were any absolute necessity for going to Thirlmere for water at all, it would surely be needless to allege such nonsense as this in defence of the project. If the lake is to be saved, however, and the ugly scar which the aqueduct will form along the hillsides avoided, there is no time to be lost, and all who are willing to make an effort or a sacrifice in the cause should communicate at once with the Secretaries or the Bankers of the Association.

"H. W." writes from Naples, May 1st:—"Yesterday there was a grand excavation in the Necropolis of Acerra, near Cancello. The works had been suspended for a short interval, for reasons which I communicated; but the arrival of a new prefect suggested to Count Spinelli, the proprietor, the courteous idea of inviting him, some antiquaries, and other gentlemen and ladies to a special excavation. The results were important, if not so great as might have been expected. Some articles in bronze and armlets were found, and that which is more to be noted, a part of a vase of black earth with figures in relief. Beside these objects a large vase was found full of human bones, in an excellent state of preservation, some of which had evidently been burnt. Commendatore Minervini, our great local antiquary, regards this as a proof that even in the primitive age of the Greeks settled in this peninsula cremation was practised. After the excavation the visitors went to inspect the Museum which Count Spinelli has formed in his Casina. The articles already unearthed are very numerous, and form a splendid collection, which no doubt will be greatly increased by continued excavations. Prof. Mommsen, the distinguished German archaeologist, is here and is pursuing his investigations with his usual activity.

The last volume of the 'Mémoires de la Société des Antiquaires de Normandie,' Caen, 1877, contains an interesting article on the prehistoric stations discovered by M. Costard in the neighbourhood of Falaise (Calvados).

AMONG recent French publications may be mentioned the second part of the 'Bibliographie des Beaux-Arts,' by M. E. Vinet, which Messrs. Firmin-Didot are publishing; a translation of Thausing's work on Dürer; 'Annuaire de l'Archéologie Française,' by Anthyme Saint-Paul; and an account of the Congrès Archéologique de France, thirteenth session, the meeting at Arles.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—On FRIDAY, May 24th, at 7.30, will be performed Rossini's Oratorio, 'MOSES IN EGYPT.' English Version by Mr. A. Mathison. Principal Vocalists: Madame Sherrington, Miss Anna Williams, Miss Julia Elton, Mr. E. Lloyd, Mr. Cummings, Mr. W. Wells, Mr. Hilton, Herr Henschel, and Mr. Santley. Organist, Mr. Willing.—Tickets, 5s., 7s., and 10s. 6d., now ready, 6, Exeter Hall.

MUSICAL UNION.—MARSICK, Violinist (second time), with DE BERIOT, Pianist (last time), TUESDAY, May 14th, Quarter past Three. Quartet in D. Mozart; Quartet, B Minor, Piano, Sc. Mendelssohn; Trio, C Minor, Violin, Viola, and Violoncello, Beethoven. Solos, Violin and Piano.—Tickets, 7s. 6d., at Lucas & Ollivier's, Bond Street, and of Austin's, at St. James's Hall. Visitors can pay at the Regent Street entrance. Madame Montigny Rémy is engaged for the Third and Fourth Matinees.—Director, Prof. EL LA.

The BACH CHOIR.—Conductor, Mr. Otto Goldschmidt.—THIRD and LAST CONCERT, St. James's Hall, SATURDAY MORNING, May 11th, at Three o'clock. Principal Vocalists: Madame Lemmings Sherrington, Madame Patey, Mr. W. H. Cummings, and Herr Henschel. Principal Solo Violin, Herr Strauss. Work to be performed: BACH'S MASS in B MINOR (the fourth performance).—Stalls and Front Row Balcony, 10s. 6d.; Area and Balcony Reserved, 7s.; Unreserved, 5s. and 3s. Stanley Lucas, Weber & Co., 54, New Bond Street; Mitchell's Royal Library, 33, Old Bond Street; usual Agents; and Austin's Ticket-Office, St. James's Hall.

BACH'S MASS in B MINOR. Last Performance this Season by the Bach Choir on SATURDAY MORNING, May 11th, at Three o'clock.—Stalls, 10s. 6d.; Reserved, 7s.; Tickets, 5s. and 3s.

ROYAL ITALIAN OPERA.

SIGNOR VERDI's setting of M. Victor Hugo's 'Hernani' under the title of 'Ernani,' produced at Venice in 1844, was prohibited by the poet when the work was first brought out in Paris, and the title had to be changed to 'Il Proscritto,' the venue being removed to Italy. Subsequently the prohibition was withdrawn, and 'Ernani,' with the action in Spain, retains the original name and country. The opera, however, one of the earliest lyric dramas of Signor Verdi, has never taken any permanent hold of audiences, except in Italy, where it was first heard, the strain on the voices of the representatives of the chief characters having destroyed prematurely so many fine organs. Since 'Ernani' was first done at Her Majesty's Theatre in 1845 there have been only two artists who have successfully struggled with the screaming notes of Elvira, and these were both Germans, one Mlle. Tietjens, the other Mlle. Cruvelli, both having sufficient and lasting strength of lungs for the music, although the latter had a very rough and eccentric style. Madame Castellani, Signora Steffanoni, Madame Bosio, Madame Adelina Patti, have all in turn essayed Elvira, but the violent calls on the high notes were too much for them. The title-part of the tenor has been sustained by Moriani, Fracchini, Gardoni, Tammerlik, Mr. Sims Reeves, &c., and the baritone part of Don Carlos by Fornasari, Superci, Belletto, Coletti, Ronconi, Santley, and, *mirabile dictu*, by Mlle. Albani in 1847, and leading basses, including Marini, &c., have enacted Gomez de Silva. But with all these more or less strong casts, 'Ernani' has enjoyed no permanent popularity, and yet, despite some commonplace tunes, bordering on vulgarity, and the trickery of the abuse of unisonous singing, there are some splendid inspirations in 'Ernani,' such as can be found in the catacombs of the third act. In this occurs the imposing *finale*, 'Oh, sommo Carlo,' in *e* minor, with harp accompaniment, which, if suggested by the sextuor in Donizetti's 'Lucia,' is not the less grand and inspiring. The trio in *c* in the first act, in which there is a different theme for each singer, is also remarkable. The soprano air, 'Ernani! Ernani! involami,' keeps its place in the concert *répertoire*; the baritone music is also a special favourite with artists having a sympathetic voice, and our Mr. Santley won distinction in it. The main defect of the music is that there is too much fire and fury. On this account the very subdued singing and inanimate acting of Mlle. Thalberg, who was the Elvira of Covent Garden last Saturday, came, perhaps, as a relief,

and, as Signor Bevnigani was the conductor, he kept under control the boisterous orchestration. The Don Carlos of M. Maurel and the Gomez de Silva of Signor Bagagiolo were artistically sung, but the acting of Signor Bolis, who took the part of Ernani, was tame, and his singing spiritless. The opera was to be repeated last night (Friday), for the system of five representations during the week has been renewed. The return of Madame Adelina Patti as Catherine in Meyerbeer's 'Etoile du Nord,' on the 9th inst., and as Dinorah on Monday, will be noticed in our next issue.

THE MUSICAL UNION.

THIRTY-FOUR years form a long period during which to have directed a musical institution which has proved national in its influence, for, if the Musical Union has brought together yearly a large body of aristocratic amateurs as well as of the scientific and literary men, a still more remarkable result has been that it has led to the institution of the Monday Popular Concerts. In Prof. Ella's programme at the opening Matinée on the 7th inst. at St. James's Hall, there were the *débuts* of two artists new to this country, the one a violinist, M. Marsick, and the other a pianist, M. Charles de Beriot. The former took the lead in Beethoven's String Quartet in *c*, Op. 59, No. 9 (the third and last of the quartets dedicated to Count, afterwards Prince, Rasoumowski, the Russian Ambassador at Vienna in 1807), and in Haydn's String Quartet in *d*, No. 49, Op. 9. M. Marsick for his solo played a MS. Reverie by himself. The criticisms which have reached here from abroad have not exaggerated the talent of this Belgian violinist, who studied in Liège, Brussels, and Paris. He has the gift of a rich tone, and his mechanism is so certain and finished that no difficulties stand in his way. His executive skill was severely taxed in Beethoven's work, whilst in that of Haydn he realized the sentiment, charm, and piquancy of the creator of the quartet and symphonic world. In the Reverie, as its title imports, the dreamy character was expressed. The lead he took last season in the Paris quartet parties will be his destiny here. Whether he is a soloist of the showy and *bravura* school will have yet to be proved. Of his intelligence and of his skill as an exponent of chamber music there can be no doubt. The poet who asked 'What's in a name?' had no acquaintance with artistic life, for there is everything in a name for a professional career; but it may cut two ways—that is, it may be either beneficial or prejudicial; and it is to be feared that M. de Beriot, as the son of one of the greatest violinists of any age, and of an operatic and a concert singer, Malibran, whom no one has surpassed in the lyric drama or in chamber vocalization, raised too great expectations as to his abilities as a pianist. To paraphrase a much-abused saying, 'Noblesse oblige,' it is artistic genius which is too often regarded as obligatory for one bearing a great name. At all events, admitting that there is much talent in the new-comer, he was, perhaps, overtaxed in essaying the pianoforte part in Herr Rubinstein's Sonata, Op. 18, in *d*, in which the complexities exact marked contrasts and alternate repose in its melodies and *bravura* passages, qualities which were not recognized. As a composer, however, and as an able executant of his own two productions, a Ballade in *f* sharp minor, Op. 12, and in the *finale* of a MS. Sonata, in *c* minor, the talents of M. de Beriot could not be questioned. The hearing of this last-mentioned composition in its complete form is desirable. Both artists met with a most cordial reception. The quartet team consists of M. Marsick (Belgian), first violin; Herr Wiener (Bohemian), second violin; Herr Holländer (Dutch), viola; and M. Lasserre (French), violoncello. The three artists last specified are well known as performers of the first class, but praise must be extended to the violoncellist for

his masterly reading of the prominent part in Rubinstein's fine duet.

M. MASSENET.

WHEN the 'Suite d'Orchestre,' No. 5, was performed in St. James's Hall, on the 30th ult., the audience had the advantage of an intimate acquaintance with the several situations presented in the setting of the Shakespeare scenes ('The Tempest,' 'Othello,' and 'Macbeth') by M. Massenet; but when the numbers from the scores of the grand opera, 'Le Roi de Lahore,' and of the incidental music to the Greek tragedy, 'Les Erinnyes,' were executed at the Crystal Palace on the 4th inst., the hearers, or the greater portion of them at least, must have been ignorant of the incidents in the two poems, for the meagre information conveyed in the programme-book could not have tended to throw much light on the composer's intentions. Considering, also, that the name of Massenet was known only to a few professors and amateurs, the enthusiastic reception of his compositions proved how readily the productions of the French musicians will be appreciated and accepted if they be out of the common order. Perhaps the cordial greeting awarded to M. Massenet may lead to the importation of other works by the French masters, amongst whom Berlioz is pre-eminent. His *Symphonie Caractéristique*, 'Harold en Italie,' promised in the Sydenham prospectus for this series, has not been produced; for the season 1877-8 the directors may be reminded that the 'Requiem,' 'La Damnation de Faust,' and other compositions, have recently met with the most unprecedented success at the Conservatoire, Châtelet, and Padeloup concerts. M. Massenet, who conducted his own selection, commenced with the Overture, 'Divertissement des Esclaves Persans,' and 'Coréage Indien,' from the 'Roi de Lahore,' and ended with the numbers from 'Les Erinnyes,' namely, the *Prélude*, No. 1, the 'Invocation d'Elektra,' No. 8, and 'Les Apparitions,' No. 8. The Overture to 'Le Roi de Lahore' is mainly a battle-piece, relieved by a devotional theme, and the *motif* of an impassioned duet between the soprano and tenor. A key to the story is supplied by this instrumental introduction, which is short but incisive. The *divertissement* of the Persian slaves is an orchestral gem, so graphically depicted by the various instruments that it met with an enthusiastic encore. The Oriental type, which seems to furnish little scope for variation, as most of the composers who have made use of it have nearly the same imagery, is predominant in the dance music and in the Indian march, the working of which attains an exciting climax. The composer was recalled imperatively after the three operatic numbers. As 'Le Roi de Lahore' has already been produced successfully in Turin and in Rome, and is on its way to Germany, we may expect the importation of the opera here some years after it has made the round of Europe. The setting of some of the incidents in the Greek tragedy of *Æschylus* will remind amateurs that Mendelssohn, despite the urgent request of the late King of Prussia, shrank from composing music for the 'Agamemnon,' the 'Choephore,' and the 'Eumenides,' declaring that the task was a most difficult and, perhaps, 'impracticable problem'—a strange notion considering how he set the 'Ædipus' and the 'Antigone.' It was M. Massenet's good fortune in his ten numbers of the score of 'Les Erinnyes' to achieve such a marked success as to secure for him the task of composing a grand opera for the national theatre in 1877. As so little is really known of Greek music, it is much to the credit of the fancy and imagination of the French composer that he has been so suggestive in his subjects and so descriptive in his instrumentation. The dignity accompanying the severity of the treatment in the solemn and heroic situations is contrasted with the piquant Greek dances and the wild and savage character of the Furies in the *finale*. In avoiding the system of illustration adopted by Gluck,—as in the two 'Iphigenias,' the 'Orpheus,' and 'Alceste,'—M. Massenet displayed a fertility of

invention which will render his future, and he is yet young, of intense interest. At all events he has already taken the highest position in France. 'Les Erinnyes,' after its production at the Odéon, in 1873, was revived at the Lyrique in 1876, the composer developing the original score, which was mainly confined to the strings, by adding wood and brass instruments.

The other pieces in the scheme at Sydenham on the 4th inst. were Beethoven's Pastoral Symphony, Herr Wagner's fine Overture to 'Rienzi,' and Dr. Liszt's patriotic *scena*, 'Jeanne d'Arc au Bûcher,' sung by Miss Anna Williams, who also gave M. Gounod's song, 'The Worker.' A new tenor from the Stockholm opera-house, Herr Hendrik Westberg, by his sympathetic voice made a good impression in an air from Gluck's 'Iphigénie en Tauride' and in the 'Adelaide' of Beethoven.

CONCERTS.

THE New, or rather junior, Philharmonic Concerts were commenced on the 4th inst., with a programme which contained only one work, new to this country, and this was an Introduction and Rondo Capriccioso for violin and orchestra, Op. 28, by M. Camille Saint-Saëns, a brilliant composition, which enabled Señor Sarasate to display his executive powers with such effect that he was encored, when he substituted one of his *bravura* solos. The Basque artist also performed in the Concerto in *e* minor for Violin, by Mendelssohn. His expression in the *andante*, and his wondrous mechanism in the *finale*, quite excited his hearers. The Symphony was the *c* major of Schubert, the opening movement boisterously played; but the second one, the *andante*, was the best executed portion of an orchestral production not over remarkable for coherent and orthodox treatment, fertile as are the ideas in it. The two overtures were 'Oberon' (Weber) and 'Ruy Blas' (Mendelssohn); Fräulein Redeker sang Lieder by Herr Brahms, and Giordani's air, "Caro mio ben"; the German vocalist introduced a setting of Giebel's poem, by Herr Raff, entitled 'Traumkönig und sein Lieb,' with orchestral accompaniment, Op. 66, a fanciful *scena*, which would have been perhaps more highly appreciated if the audience had been supplied with a translation of the German words—a very pretty conceit of dreamland. The orchestra contains fifty-two stringed instruments and many first-class executants, while the wood, brass, and percussion are in able and experienced hands. Dr. Wyld and Mr. Ganz act alternately as conductors, but it would be better if the sole control was left to the latter, especially as the schemes comprise more works of the German than of any other school.

The name of Herr Friedrich Kiel, a Leipzig professor, is likely to be heard more frequently here than it has been as yet. Mr. Halle introduced a Pianoforte and String Quartet by him in 1874, and at the concert in St. James's Hall, on the 3rd inst. (the first of the pianoforte recitals), there was included in the programme a set of German dances, in waltz *tempi*, dedicated to Herr Joachim, entitled 'Deutsche Reigen' (Book I.), Op. 54, for pianoforte (Mr. Halle) and violin (Madame Norman-Néruda), a composition of classic mould, albeit choreographic, which met with due appreciation. A Requiem, by Herr Kiel, will be given for the first time in this country on the 21st inst., by that spirited body of amateurs, the Cambridge University Musical Society. Much to the credit of Mr. Halle, he brought forward also, on the 3rd inst., for the first time, the remarkably clever Quartet in *b* flat major, Op. 41, for pianoforte (Mr. Halle), violin (Madame Norman-Néruda), viola (Herr Straus), and violoncello (Herr Franz Néruda). The other pieces were Schumann's Piano and String Quartet in *e* flat, Op. 47, and Schubert's Fantasie-Sonata in *c* major, Op. 78, for pianoforte. Germany and France were thus fairly represented. It is pleasant to see the gradual extinction of the old system of exclusiveness in art, and liberalism is taking the place of bigotry.

Fashionable concerts are generally of little

interest, as in the selection of vocal pieces the Italian school, and not that of the highest order, predominates. An honourable exception was the *Matinée* of Miss Robertson, on the 3rd inst., given, by permission of the Earl and Countess of Dudley, in the picture gallery of their mansion in Park Lane. The fair *beneficitaire* sang in English, French, and Italian, in songs by Sterndale Bennett ('Dawn, Gentle Flower'), Labarre ('Séparation'), and Signor Tito Mattei ('Odi festosa danza'), and the lady joined her sister, Miss F. Robertson, in Herr Rubinstein's duets ('Birdie' and the 'Angel'), and also Herr Henschel in a *duo* from Boieldieu's charming opera, 'Le Nouveau Seigneur du Village.' A trio by the German basso, a setting of the 130th Psalm, quartets by Paer, 'O notte soave,' and by Mr. Henry Leslie ('Emmanuel'), were also included in the scheme, besides Lieder by Schubert, Schumann, and Herr Henschel, a *canzonetta* by Pergolesi (Miss F. Robertson), violin works by Señor Sarasate, and a violoncello solo by Mr. Albert, besides pianoforte solos by a juvenile prodigy, Mdlle. Jeanne Douste. The accompanists were Sir J. Benedict, Signor Randegger, and Mr. Ganz.

The National Academy for the Higher Development of Pianoforte Playing, of which Mr. Franklin Taylor is the President and Mr. Oscar Beringer the Director, had a field-day in the Langham Hall on the 4th inst., at which there was a creditable display of ability on the part of several students in high-class compositions.

There have been other musical entertainments, such as the Soirée of Madame Frickenhaus, a clever pianist, at the Royal Academy Concert Room, on the 2nd inst., with the aid of MM. Ludwig, Zerbin, and Daubert, Sir J. Benedict, and Mdlle. Arnim, vocalist; the *Matinée* at Willis's Rooms, on the 4th inst., at which Mr. Arthur Matthison, Mr. H. B. Tree, and Mr. G. Grossmith, jun., displayed their vocal and dramatic capabilities, with Mr. E. Bendall, accompanist; and the evening Concert in the Steinway Hall, on the 7th inst., of Mdlle. A. Roselli, vocalist, with the co-operation of Miss F. Brooke and Madame Enriquez, Messrs. Cummings, W. Wallace, T. Beale, M. Noyer, and Signor Brocolini, with Fräulein Hennes, pianist.

Musical Gossip.

THE final subscription Saturday concert at the Crystal Palace will take place this afternoon (May 11th), when Beethoven's Choral Symphony, No. 9, will be performed. There was no novelty in the Italian Opera programme of the 8th inst.; the announced artistes were Mdlles. Albani, Synnerberg, and Thalberg, Signori Cotogni, Scolaria, and Bagagiolo, and Señor Gayarre, with the Crystal Palace orchestra.

MADAME ADELINA PATTI has had the highest compliment paid to her at Bologna accorded to any artist since Malibran, the Philharmonic Academy of that town having inscribed her name in the Golden Book. The new opera, 'Zaida,' by Signor Antonio Reparez, produced at the Malibran Theatre in Venice, met with moderate success. The Italian Opera season in Vienna will close the end of this week; Madame Nilsson and Madame Trebelli will come to London. M. Faure will take a rest. Signor Masini, the tenor, will make his *début* at Her Majesty's Theatre this month.

THE third character assumed by Mdlle. Minnie Hauk, at Her Majesty's Theatre, that of Margherita in M. Gounod's 'Faust' last Tuesday night, made no great impression on the audience, for the defects observable in her previous assumptions in the 'Traviata' and in the 'Barbiere' were again manifested. While she has a really fine voice, her method is lamentably deficient; in the 'Jewel' air her shake and scales generally were imperfect; the fussy and conventional acting was not suggestive of the Gretchen of Goethe. Mdlle. Tremelli, as Siebel, acted well; and her singing of the music—written, by the way, for a mezzo-soprano, and not for a contralto—secured

for her the appreciation of, and redemands from, her hearers. Signor Fancelli's Faust is splendidly sung, but his acting is awkward and devoid of grace. Madame Gerster reappears this evening (Saturday) in the 'Sonnambula,' and in the 'Puritani' next Tuesday, when Signor Marini will enact Arturo. Signor Campanini's return will be on the 16th in 'Faust,' and Marchetti's 'Ruy Blas' is mentioned for the 18th, in which Mdlle. Salla will resume her part of the Queen of Spain.

At the one hundred and fortieth annual festival of the Royal Society of Musicians on the 3rd instant, the Lord Chief Justice Cockburn, who presided, advocated the claims of the Institution for public support in an earnest address, although his lordship admitted, that he did not know a note of music, devotee as he was to the science of sweet sounds. The Earl of Dudley contended in his speech that England ought to follow the example of Continental countries by affording State support to music. It was stated that the sum of 3,000*l.* had been expended during the financial year in annuities and other aid to members, besides the Christmas bounties to non-subscribing musicians who were in distress. This last-mentioned assistance is only what the Society is really bound to give, appealing as it does to the general public for support at its annual dinners.

A "GRAND OPENING FESTIVAL," with bands and chorus of 1,200, is announced to take place at the Alexandra Palace this day (Saturday), with Miss Anna Williams, Madame A. Sterling, Mr. Lloyd, and Signor Foli, chief singers, and with Mr. F. Archer, the organist, as conductor.

THE new opera in preparation at the Strand Opera Comique, the libretto by Mr. Gilbert, the music by Mr. Arthur Sullivan, will be produced at Whitsuntide.

A BALLAD concert, in aid of the London Hospital, with some of our leading singers, will take place next Monday, in St. James's Hall.

THE third and last of the Bach Choir concerts will be given this afternoon (May 11th), when the fourth performance of the Mass in *b* minor, by J. S. Bach, will take place, under the direction of Mr. Otto Goldschmidt. The principal vocalists will be Mesdames Lemmens and Patey, Mr. Cummings and Herr Henschel.

NEXT Thursday evening (May 16th) the sixth anniversary festival service in St. Paul's Cathedral of the London Gregorian Choral Association will be celebrated; the list of members includes nearly 1,600, of whom 400 are clergymen.

A NEW comic opera, called 'Belladonna; or, the Little Beauty and the Great Beast,' the libretto by Mr. Alfred Thompson, the music by Mr. Alfred Cellier, has been successfully produced at the Prince's Theatre in Manchester, under the composer's direction. The chief characters were sustained by Madame Dolaro, Miss Franklein, the Misses Vernie, Messrs. Roberts, Shelton, and Marshall, Signori Federici and Ferrari.

THE nations which will be represented at the Paris International Exhibition by orchestral and vocal concerts will be England (Mr. H. Leslie's Choir and instrumental programmes directed by Mr. A. Sullivan), America (Mr. Gilmore's band), Italy (the orchestras of Milan and Rome and the Palermo Quartet Society), Spain (the Madrid Symphonic Society and the Quartet Association), Hungary (two gipsy bands), Belgium (Orphéonist Societies), Holland (Philharmonic and Orphéonist Associations), Scandinavia (Swedish and Norwegian students from Christiania and Upsala). There will be 150 instrumentalists and 200 chorists in the French official orchestra in the Trocadéro Palace, which will have 4,807 places. There will be also organ recitals and classical chamber music concerts.

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